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APRIL 1950 • 30 CENTS

the music magazine



Bernard Lamotte

In this issue . . . "PARSIFAL" by Hattie C. Fleck

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THE WORLD OF Music

Stanford University is commemorating the 200th anniversary of the death of Bach with a four-month festival. The first concert was an organ recital of Bach music played by Carl Weinrich, organist of Princeton University Chapel, on January 6. The closing event will be a presentation of the Mass in B Minor, by the University Chorus and the University Orchestra on April 14. Harold C. Schmidt will conduct. A total of more than 200 of Bach's compositions will be performed during the festival.

Ralph Vaughan Williams, English composer, has composed a new cantata, "Folk Songs of the Four Seasons," that will have its first performance in June by 850 singers from the Federation of Women Institute.

Efrem Zimbalist, world famous violinist and since 1941 director of the Curtis Institute of Music in Philadelphia, made his farewell appearance with the Philadelphia Orchestra at a Pension Foundation Concert in the Academy of Music on February 15. With Alexander Hilsberg, associate conductor of the Philadelphia Orchestra and a personal friend of Zimbalist for 40 years, on the podium, Mr. Zimbalist played the Tchaikovsky Concerto in D Major. As a young man of 23, Zimbalist had made his American debut with the Philadelphia Orchestra in 1912.

The Pennsylvania Bandmasters Association will hold its 18th annual convention in Sunbury on May 6. Sixty hands, a total of 4000 or more bandmen, will take part in a parade and grand concert during the convention.

COMPETITIONS—Eighth Annual Young Composers Contest, National Federation of Music Clubs. Prizes: \$100, \$50, \$25. Details from Dr. Francis J. Pyle, Drake University, Des Moines 11, Iowa.

Lake View Musical Society, First Annual Composers' Contest. Prizes in three classifications. Information from Mrs. Vito B. Cutrone, 421 Melrose St., Chicago, Illinois.

Columbia University composition contest. First Prize, \$150. Closing date, September 15. Details are obtainable from the department of Music, Columbia University, New York 27, N. Y.

Elie Siegmeister has been awarded a commission of \$1000 by the Pennsylvania Federation of Music Clubs to write an opera with a setting in the Keystone state. Present plans call for the music-drama to be based on an original story of coal miners of the western part of the state.

Sir Adrian Boult, conductor for 21 years of the British Broadcasting Symphony Orchestra, has been appointed chief conductor of the London Philharmonic, effective in May.

A memorial carillon, to be known as "The National Evening Hymn Carillon," was presented to the people of the United States by American Veterans of World War II. The gift was accepted by President Truman at Arlington National Cemetery, Arlington, Va. Built by Schulmerich Electronics Inc., the Memorial Carillon will be played automatically each day at 5 P. M. when a program of hymns of all faiths will be presented.

Gian-Carlo Menotti's new music drama, "The Consul," had its world premiere in Philadelphia on March 1. Leading roles were played by Marie Powers, Patricia Neway, Cornell MacNeil, Gloria Lane, and George Jonyeany.

The Metropolitan Opera's spring tour, which began in Baltimore on March 14, will include at least 13 cities before it comes to a close in Minneapolis with four performances. May 5-7, Oklahoma City will be a new city on the itinerary, and it is understood Los Angeles and Denver will be dropped. Boston will have eight performances instead of 14.

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CONTENTS

APRIL 1950

FEATURES

The Story of "Parsifal"	9
Blueprint for Public School Music	12
Toscanini Tours America	14
The Changing Voice—A Symposium	14
How I Play the 'Cello	16
Your Vocal Problem	18
A Master Lesson on Tchaikovsky's "April"	18
The Neglected Lateral Finger Movement	52

DEPARTMENTS

World of Music	1
Music Lover's Bookshelf	4
New Records	5
Musical Miscellany	6
The Art of Choral Conducting	10
The School Band: A Challenge	15
Questions and Answers	20
Teacher's Roundtable	21
Start Them with Frets	22
Proof of the Pudding	23
Watch the Details	24
Organ Questions	25
Junior Etude	49
Violin Questions	57

MUSIC

Classic and Contemporary Selections

Tarantelle, Op. 102, No. 3	27
Summer Night	28
Jesu, Joy of Man's Desiring	30
April (Snowdrops) Op. 37, No. 4	32
Morning in Madrid	34

Vocal and Instrumental Compositions

River Road (Vocal Solo—High Voice)	36
Menuet (Violin Solo)	38
Saviour of the Heathen, Come (Organ)	39
"Toledo Blade" March (Band)	40

Pieces for Young Pianists

The Poor Orphan—Op. 68, No. 6	42
Hunting Song—Op. 68, No. 7	42
Chinese Lullaby	43
Blue Hawaiian Moon	44
Here We Go!	44
Waltz of the Teddy-Bears	45
Brown-Eyed Dolly	45
Tomahawk Trail	46

Choral Composition

Wild Geese Flying (For Men's Voices)	47
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Authors in this issue . . .



Mark Hambourg

• Mark Hambourg ("A Master Lesson on Tchaikovsky's 'April,'" p. 26) made his debut in his native Russia as a child prodigy, at the age of 9. He studied first under his father, Michael Hambourg, a well-known pianist, and later with Leschetizky in Vienna. His concert tours have taken him to all parts of this country, Europe and Australia. A naturalized British subject, he now lives in London. He has composed many piano works, including a set of Variations on a Theme of Paganini, an Impromptu-Minuet, a Romance and many others.

• A native of Des Moines, Iowa, J. Cless McKray (*Blueprint for Public School Music*, p. 12) studied at Drake University, the University of Iowa and Teachers' College, Columbia University. Before becoming music editor of *ETUDE*, Dr. McKray taught at George School, Bucks County, Pa., the University of Arkansas and Arkansas State College.

• John Finley Williamson, who this month

launches a new series of articles on choral singing (p. 15) was born in Ohio, of English parents. He studied singing with David Bispham, Herbert Wilton Greene and Herbert Witherspoon. When a throat operation cut short his promising concert career, he became chairmaster at the Westminster Presbyterian Church in Dayton, Ohio. Soon Dr. Williamson and his Westminster Choir became a foremost concert attraction. For 25 years he has toured this country and Europe.



John Finley Williamson

THIS MONTH'S COVER

• April brings Easter and worship services like this one at New York's famous Church of the Transfiguration, the "Little Church Around the Corner," as painted for the De Beers Collection, by Bernard Lamotte. Lamotte was born in Paris in 1903 and now lives in New York. His paintings hang in museums around the world.

Coming in May . . .

So you're going abroad this summer?

Don't miss the May issue of *ETUDE*. For summer tourists (and armchair travelers as well), we're presenting a special article on European music festivals to be held this year.

Edinburgh, Glyndebourne, Bayreuth, Salzburg—the Holland and Strasbourg Festivals—the May Festival in Florence—all these and many more are represented.

Working day and night to prepare this outstanding feature, our research staff has assembled a mountain of information from sources abroad. Dates of 25 principal festivals are listed, with names of outstanding performers and program highlights.

You'll also find useful tips on what to wear, where to stay, how to travel—how to get the most out of your postwar dollars—and four pages of festival pictures.

For an armchair holiday—read *ETUDE* in May.

"The Jailer Played the Organ." In colonial Williamsburg, it was Peter Pelham, the town jailer, who also was organist and chairmaster at famous Bruton Parish Church. This odd footnote to history is featured in *ETUDE* for May.

David Edward Starry, world traveler and collector, wanted to attend a Haitian voodoo ritual and bring back if possible a Haitian voodoo drum. Natives are suspicious of strangers, but a shrewd psychological approach turned the trick. Read about it next month.

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NEW

Records

Lina Pagliughi, brilliant Italian coloratura, is heard singing the title role in "Lucia di Lammermoor," just released on three long-playing records by Cetra-Soria. (Older recordings of "Lucia" required up to 30 sides in standard-speed recording, another tribute to the space-saving virtues of the LP discs.) Since "Lucia" is built around the performance of a star coloratura, the most significant aspect of a given recording is how well the title role is performed. Miss Pagliughi, in this case, acquits herself with honors.

The roster of principals also includes Giovanni Malipiero and Giuseppe Menacchini. Ugo Tansini is the conductor.

The remarkable artistry of Wanda Landowska, at the harpsichord, is captured by RCA-Victor in a recording of four Scarlatti sonatas. Miss Landowska manages the not incon siderable feat of making the thin, watery tone of her obsolete instrument produce music with abundant color and variety. The Scarlatti pieces have charming freshness even after the lapse of two centuries.

Helen Traubel is heard on a new Columbia record in a recorded Brahms recital, with Conrad V. Bos at the piano. Songs heard in the recordings are the "Four Sacred Songs," which Bos first played in 1906, with the composer in the audience; "Sappho's Ode," "Die Mainacht," "Der Schmied" and "Wie Melodien zieht Es Mir." Miss Traubel is in excellent voice, and Mr. Bos' accompaniments are authoritative.

Columbia has assembled for a recorded performance of "Madame Butterfly," an excellent cast, headed by Eleanor Steber in the title role. Richard Tucker as Pinkerton, and Giuseppe Valdengo as Sharpless. The principles are vocal effective, and recording quality is excellent. The orchestra and chorus are those of the Metropolitan Opera, with Max Rudolf conducting.

Vivaldi's Concerto Grosso in A Minor is an old work that merits hearing both as agreeable music and as an important milestone in the development of musical art. (Bach appears to have worshipped Vivaldi, and a number of Vivaldi scores exist which are copied in Bach's handwriting). The Concerto Grosso in A Minor was a significant precursor of the form which culminated in the large romantic concertos of the nineteenth century. It is now available in a wartime recording by Paul Schmitz and the Leipzig Gewandhaus Orchestra, issued under the Deutsche Grammophon label.

The long duet which concludes Wagner's "Siegfried" is now available on RCA-Victor records, with Eileen Farrell, soprano, as Brünnhilde, and Set Svanholm, tenor, in the title role. Miss Farrell's superb voice, familiar to radio listeners, proves well able to cope with Brünnhilde's music. Mr. Svanholm's performance is a little on the stentorian side, which is of course not a shortcoming in so heavily-scored a work as "Siegfried." The orchestra is the Rochester Philharmonic, with Erich Leinsdorf conducting.

Mozart's Symphony No. 40, in G Minor, possibly the most-recorded of all works in symphonic repertoire, has received yet another performance by Erich Kleiber and the London Philharmonic Orchestra. The recording was made on long-playing discs by London Records.

Despite the large number of earlier versions with which comparison is inevitable, Mr. Kleiber's interpretation comes off with honors. His reading of the G Minor Symphony is straightforward and clean-cut, without any virtuoso flourishes. It suggests that simplicity is the best means of projecting the eloquence and pathos of this poignant work. Mozart has said it all; conductors appear to secure best results when, like Mr. Kleiber, they let the music speak for itself.

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Parsifal holds aloft the Holy Grail in the powerful closing scene of Richard Wagner's music-drama of the Resurrection.

THE STORY OF

Parsifal

BY HATTIE C. FLECK

If at any Holy Week performance of "Parsifal" we were to ask the first half-dozen people we met at intermission what the Holy Grail was, they would probably reply in much the same manner as Wagner did when, in 1865, he outlined for King Ludwig of Bavaria the plan of the opera he hoped to write some day:

"The Grail is the crystal cup from which the Redeemer and His disciples drank at the Last Supper. Joseph of Arimathea caught in it the blood that flowed from the spear-wound in His side when He was on the Cross.

"For a long time it was mysteriously withdrawn from the sinful world and preserved as the holiest of relics. Then, at a time when the world was harsh and hostile, and the faithful were hard-pressed by the unbelieving, there sprang up in certain divinely inspired heroes the desire to seek out this strengthening relic of which tradition spoke, in which the blood of the Saviour had been preserved and was divinely potent for a humanity in dire need of salvation. The relic was supernaturally revealed to Titurel and his faithful band and given over into their keeping."

Our informant might add that the spear which plays so large a

CONTINUED ON NEXT PAGE



RICHARD WAGNER

part in Wagner's opera is, according to legend, the weapon with which the Roman soldier Longinus had pierced the side of the Saviour on the Cross.

And if the speaker had delved into the background of Wagner's "consecration festival play," he might further note that for this musical setting of the Grail legend, Wagner had drawn on the 13-century "Parzifal" of German writer Wolfram von Eschenbach.

This in turn was based on "Li Contes del Graal" ("Legends of the Grail"), written about 1130 by a French poet, Crestien de Troyes.

And Crestien's poem, scholars believe, grew out of several earlier tales, among them the ancient Legend of Glastonbury.

According to this legend, the first settler of Glastonbury was Joseph of Arimathea, a wealthy Jew who traveled to England from Palestine. It was Joseph who claimed the Saviour's body to bury it in his family tomb. From this tomb occurred the greatest story of Christianity, the Resurrection.

Later, when the infant Church struggled against heavy odds, and its Apostles underwent martyrdom, Joseph became concerned for the safety of the Holy Grail. He had preserved it as the most precious relic of the Saviour. At length, accompanied by a group of his friends, and carrying with him the Holy Grail, Joseph went to Tyre to embark for European seaports.

At Marseilles, Joseph was received courteously by the pagan king, Avigarus, who for some reason was not yet subject to Roman rule. From Marseilles, Joseph and his companions sailed to England—a logical destination, as it had been the northern terminus of the Roman trade route since Julius Caesar's conquest in 55 B. C.

When Joseph reached the English shore, he landed near the present site of Glastonbury,

in southwestern England, on what was then the Island of Avalon. It has since become a part of the mainland. The time was midwinter. Joseph thrust his staff into the ground, and around it was held, the legend maintains, the first celebration of Christmas.

Joseph and his followers settled inland. The following Christmas they returned to find the staff had taken root and was blooming with pungent white flowers. Thus began the legend of the Glastonbury Thorn, which von Eschenbach used in his "Parzifal."

The Glastonbury Thorn was, according to tradition, a hawthorn, or black-thorn, which blossomed only on Christmas Eve. Medieval scholars maintained it was a variety of hawthorn found in Palestine, and winter-blooming in its native habitat. This one, an exceptionally hardy specimen, survived the English winter and retained its winter-blooming characteristics.

The tree grew in two branches, tradition holds. One was cut down in the reign of Queen Elizabeth, another during the Restoration. Cuttings survived, however, blooming on Christmas Eve.

In January, 1763, shortly after England had adopted the Gregorian calendar, thus advancing the date of Christmas ten days, the *Gentlemen's Magazine* printed this item from Glastonbury:

"About 2,000 people came here this night to view a black thorn which grows in this neighborhood, a slip from the famous Glastonbury Thorn, that always budded on the 24th, was full blown next day and went all off at night; but the people finding no appearance of a bud, twas agreed by all that Dec. 25, New Style, could not be the right Christmas Day; which made them watch it narrowly the 5th of January, Christmas, Old Style, when it blowed as usual."

The Glastonbury Legend appears to have been in a continual state of flux and amalgamation with others, including the story of King Arthur and his Knights of the Round Table. It appeared in a prose narrative, "Joseph of Arimathea," by Robert de Baron, in which Joseph is not the Biblical character, but appears first as one of King Arthur's knights, and later the custodian of the Grail.

The Arthurian legend was a favorite in Europe and England from



From von Eschenbach's "Parzifal," Wagner derived material for his music-drama. These medieval paintings illustrate the story. Panel at left shows, top, King Arthur's Round Table and, below, two scenes of the duel which figures in the epic. Painting on right depicts von Eschenbach in full armor. Note device repeated on shield, helmet, lance-pennon, horse's trappings.

about the 12th century until the 15th. In Malory's "Morte d'Arthur," first printed in 1485, it is Sir Galahad who seeks and finds the Holy Grail. In earlier versions it is Sir Percival.

Sir Percival becomes Parsifal in von Eschenbach's retelling of the story. Many different spellings of this name were used in medieval literature. Wagner himself hesitated for many years between "Parsifal," "Percival," and "Parsifal," settling upon the last in 1877.

Blending and overlapping of two or more legends is frequently found in medieval literature. In addition to fusing the tales of King Arthur and of Joseph of Arimathea, the Parsifal legend in some versions also embraced the story of Tristan.

Wagner in fact toyed with the idea of introducing Parsifal into the last act of his "Tristan and Isolde," as a pilgrim who comforts the dying Tristan. And Parsifal is mentioned in Lohengrin's Narrative, "From Distant Lands," in the final act of the opera which Wagner derived from the legend of Lohengrin; "From the Grail

was I sent here to you; my father Parzifal" (note Wagner's early spelling) "reigns over it. His knight am I, Lohengrin my name."

It appears likely that the Parsifal legend included borrowings from other sources, all trace of which is now irretrievably lost. About 1930, Dr. Friedrich von Sahtscheck, an Oriental scholar in Germany, made a strong case for a Persian origin and a Persian setting of the story. He contended that "Grail" came from two Persian roots, *gohar-al*, meaning "pearl of pearls," and further offered in evidence a Parsifal story which was rendered into French by an Armenian named Gist about the middle of the 12th century.

But for the most part it is agreed that the Parsifal legend evolved from the Glastonbury Legend, mingled with the story of King Arthur, and embellished by Crestien de Troyes, and further amended by Wolfram von Eschenbach. Thus early British, French and German folklore all had a part in Wagner's "Parsifal," most powerful retelling of the Resurrection story ever created for the lyric theatre.

"Parsifal" as staged by the Metropolitan Opera Company



Act I, Scene 1—Parsifal, the "innocent fool" destined to keep the Holy Grail, is rebuked by elderly Knight, Gunzenhauser, for shooting down sacred swan. Parsifal accompanies Gunzenhauser to castle of Amfortas, where Grail is kept. He learns Amfortas suffers from a wound.



Act I, Scene 2—Amfortas, suffering, performs Grail ceremony. His wound was made by wicked magician, Klingsor, with spear which pierced Christ on the Cross. No one can aid him but "an innocent fool, made wise by compassion." Parsifal watches ceremony, comprehends none of it. Gunzenhauser calls him a fool, ejects him from Grail castle.



Act II—Klingsor summons Kundry, the woman who scourged Christ, condemned to wander the earth forever. Klingsor commands her to tempt Parsifal. When Kundry's wiles fail, Klingsor hurls at Parsifal the spear which wounded Amfortas. Parsifal seizes it in mid-air, makes sign of Cross. Klingsor, Kundry, and Klingsor's magic garden vanish.



Act III—Parsifal, chastened by years, meets Gunzenhauser, now white-haired, and Kundry, penitent. He frees Kundry from spell by baptizing her. Gunzenhauser and Kundry remove his armor, lead him to castle. He heals Amfortas. Grail Knights hail Parsifal their new leader.



Fundamentals of piano study are being taught more and more widely in public school classrooms. Practical objectives include concentration, discipline, coordination, as well as musical skill and understanding.



As the school music program progresses, students develop creative skills too. The athletic boy and feminine girl share musical experiences, transcribe music they hear, and compose original melodies.

Blueprint for Public School Music

Oak Park, Illinois, shows how MENC study outline meets all seven objectives of modern education

By J. Clees McKray



Geographic study of Hawaii becomes more meaningful when enriched by Hawaiian music and dances performed by the children themselves. Music adds also to study of history, physics, mathematics.



The child's natural sense of motion and rhythm is released in this classroom dance period. Familiar music sets tempo, only restraint on raving imaginations, bent on creating interpretative dance patterns.



Musical progress includes learning to sing together and to follow an accompaniment. Melody instruments such as tenettes and flutophones enable the children to play simple tunes, learn timing, tone, rhythm.



Classroom combination of vocal and instrumental music develops the child's ability to follow direction and to work with others. Children often take turns playing piano or autoharp to lead class in singing.

GAY kindergarten tots and bliséd high school seniors in the schools of Oak Park, Ill., accept music as part of any well-planned school day. Their musical training here and in other communities marks a revolution in U. S. education.

The new concept of music in the schools follows a pattern established by the Music Educators National Conference, a division of the National Education Association. It begins in preschool years, takes the child through various stages of listening and singing and playing musical instruments and proceeds to music appreciation. Hundreds of schools have increased their music programs during the past year.

Says William A. Mills, Executive Secretary of the American

Music Conference, a public-service organization devoted to increasing Americans' participation in musical activity, "Educators know today that it is their responsibility to educate the complete child . . . The complete personality of the child must be prepared for living. That's a function that music can perform better than any other school subject."

NEA breaks down the elementary functions of education into these seven: (1) to aid health; (2) develop coordination; (3) prepare for vocation; (4) make for happier homes; (5) create worthy use of leisure; (6) develop civic responsibility; (7) develop ethical character. Supporters of music say it is one of the few subjects which qualify under all seven functions.



Teachers guide youngsters who have a flair for drums, tympani or cymbals. Many schools offer classes for youngsters interested in the percussion instruments, backbone of any band or orchestral performance.



School music program is windfall for private music teachers. Students who acquire fundamentals of an instrument through class instruction are encouraged to specialize later by means of private lessons.



TOSCANINI TOURS AMERICA

By Marks Levine

President, National Concerts and Artists Corporation

ON THE 14th of this month, Arturo Toscanini and the NBC Symphony Orchestra will play a concert in Carnegie Hall which will be the first stop on a coast-to-coast tour of 21 concerts.

This will be Toscanini's first nationwide tour, although in the course of his long career he has conducted in many cities throughout the United States.

The tour is unique, so far as my experience goes, from another standpoint. It establishes an all-time speed record in the matter of booking engagements.

In 28 years of concert management, I have planned, supervised and booked thousands of concert tours. Since I have never dealt with less than 50 artists in any season, and during the last 15 years I have had charge of as many as 150 artists per season, I would estimate at more than 3,000 the number of tours I have arranged—tours extending to nearly every part of the globe.

But in all my managerial experience I cannot recall a nationwide tour which was booked in less than 36 hours. This is exactly what happened in the case of the forthcoming tour by Toscanini and the NBC Symphony. I take no credit for it; I merely state the facts

for the record and for the edification of future concert managers. Here is how it happened:

On Friday, January 13th, I was resting comfortably in St. Luke's Hospital, New York. At 10:30 in the evening, I received a telephone call from Philadelphia. It was John West, an executive of the Victor division of RCA.

"What's the matter with you, Marks?"

"Oh, nothing much—shingles."

"What I'm going to ask you now won't help it," West said.

"Go ahead, it might be a diversion."

"Can you book a tour for Toscanini and the NBC Symphony, beginning about April 15?"

I thought for a moment. "I can, if you'll allow me flexibility in the route. And by the way, has the Maestro consented to such a tour?"

"The Maestro doesn't know about it yet. We want to find out first if the tour can be booked."

This was an odd request. And yet what sense would there be in announcing a Toscanini tour, only to find it was too late to book it?

I told West I couldn't move until he had (Continued on Page 50)

THE ART OF

Choral Conducting

By John Finley Williamson



● WITH THIS ISSUE, ETUDE is proud to offer a new department of choral singing, conducted by Dr. John Finley Williamson, founder and director of the Westminster Choir.

Dr. Williamson's addition to the list of distinguished musicians who write regularly for ETUDE coincides with the announcement that the Theodore Presser Company has become exclusive publisher of all Westminster Choir College publications.

Until this year, the Westminster Choir itself published works in its repertoire. Increasing public demand made desirable the wider distribution facilities of the Presser Company, world's largest publishers of standard music.

"I want people to know," Dr. Williamson writes, "that we are entrusting our publications to Presser, not because it is a financial thing, but because we feel we can make available to the public great chorale music and a way of helping them sing that music better."

MY first article for ETUDE readers cannot escape being nostalgic, because ETUDE had a profound effect on my own early musical development.

Because of Theodore Presser's interest in musicians in small communities, and in teachers, I discovered ETUDE. Through that discovery I met the three men who set the whole program for me life—Herbert Wilbur Green, David Bispham and Herbert Witherspoon.

My father was a minister. We lived in a small town, and Father's salary was meager. Being a builder of churches, and a generous man, he was always giving to others. There was never any money left over for buying music or taking music lessons.

For this reason, the hymn-book in the First United Brethren Church of Altoona, Pennsylvania, was my only textbook for piano practice—until I discovered the ETUDE. Even after 50 years I can still recall the excitement of first looking through its pages.

Theodore Presser's pioneering started my adventure in music. From that time on I learned each month to play the melodies and the chords in the music found between its covers. My first singing as my voice was changing was of songs found in the ETUDE.

Later I became interested in the vocal department of the magazine. The editor of the department at that time was Herbert Wilbur Green, one of America's great teachers. I even remember the article

by him that first caught my attention. It contained a letter addressing this question to Mr. Green: "What can I do to eliminate the rasp in the male voices studying with me?"

Mr. Green's answer was, "For heaven's sake, let the rasp alone. You women are always trying to take the vitality out of a man's voice."

This answer intrigued me, and I made it my business to get acquainted with Mr. Green. The result was that I studied with him over a period of five or six years.

I discovered that he was a pupil of the elder Lamperti. Inquiring after other pupils in the United States, I learned that David Bispham and Herbert Witherspoon were also students of Lamperti. I subsequently studied with them. The training with these three men laid the foundations for the vocal technique which I have used through the years with choirs and singers.

Thus in my own career I have been strongly indebted to the pioneer work of Theodore Presser. Filled with the spirit of adventure and with a strong creative bent, he built institutions that had an ideal of service. Coming from a small community himself, he knew the needs of individuals in villages and small towns.

Mr. Presser quickly discovered that too often music magazines served only musicians, so he sought to make the ETUDE a publication that would help not only the teacher in the smaller community, but also the student, whose mind, filled with dreams, wonder and curiosity, was beginning its adventures in the realms of beauty through sound.

From the beginning he recognized that teachers, students and lovers of music had an interest in many varied forms of music. In his day the piano teacher was the outstanding musician in any community. Today the piano teacher still occupies an exalted place, but by his side are teachers from various fields of applied music—public school and church musicians, band, orchestra and choral conductors.

IN ALMOST ANY CITY or town, the last-named conductor is especially important. Undoubtedly the one phase of music which touches the greatest number of people is singing. Statisticians report that only 10 per cent of our population play any instrument. Thus, if the remaining nine-tenths are to have any creative expression in music, it must come through singing.

From the standpoint of sheer numbers, (Continued on Page 51)



VIENNA CHOIR BOYS

The Changing Voice

A Symposium Conducted by Harold W. Gilbert



HAROLD W. GILBERT,

is an outstanding authority on the training of boys' voices. For more than 30 years he has been choirmaster and organist of St. Peter's Episcopal Church and headmaster of St. Peter's Choir School in Philadelphia, Pa. He studied in England at S. Paul's Cathedral and S. Nicholas College. Known as author, lecturer,

YOUTHFUL VOCALISTS, trained to sing with pleasing quality and appropriate expression, are refreshing to listen to, and afford both singer and listener much enjoyment. Girls thus trained may look ahead to uninterrupted development of the singing voice, as each new stage of physical and mental progress opens up new opportunities. But for the young boy the prospect is quite different. His voice is destined to undergo a drastic change in quality and range—from treble to tenor, baritone or bass.

This change comes about during adolescence and usually sets in at about the age of 14 years. At 15 or 16 the boy will experience a sense of frustration over his attempts to make his voice do the things it was capable of but a few months before. His unpredictable vocal offerings will cause him much embarrassment, and unless he has been wisely guided in the approach to this awkward period, he will be disposed to withdraw from all attempts to use his singing voice. Such reticence may easily be misinterpreted by him and by others to mean a loss of interest in vocal music. His teachers despair; his parents despair; he despairs. Should the boy

rest his singing voice during the changing period?

Apart from the inconveniences experienced by a boy whose voice is undergoing change, it has long been believed that a complete rest affords the only sure protection against damage to the vocal apparatus and a consequent impairment of the mature voice. In order that this question be given a frank airing, ETUDE has undertaken to obtain the opinions of a number of experts—persons whose long experience in the training of boys' voices qualifies them to speak authoritatively on the matter.

In order to understand the problem, let us first discuss briefly the vocal mechanism. The voice is produced within the vocal box, or larynx. This little box, about the size of an English walnut, protrudes at the throat, forming what is called the Adam's Apple. Two elastic bands inside the larynx are made to vibrate by the passage of air between them. The sound produced by this vibration is the source of the speaking and singing voice.

At will one can separate these two vocal cords to permit the free passage of air in breathing. On the other hand, one can at will bring them close together, parallel to each other, and so tense them that the emission of air will cause them to vibrate. As in other stringed instruments, the increased tension on the vocal cords raises the pitch of the note.

Another factor in pitch is the length of the vocal cords—the longer and thicker the cords, the lower the pitch.

From these facts it will become evident that a vocal box of a given size, containing vocal cords limited in length by that size, will produce a series of pitches consistent with the muscular tension that can be developed within it. To try to force the pitch of a sound higher than the normal muscular action and the cord length justify results in a straining of the delicate mechanism.

IN CHILDHOOD THE VOCAL BOXES of boys and girls are the same size, but in maturity the man's is larger. This accounts for the lower pitch of the male voice. It would appear that the growth of the male vocal mechanism is rapid during the period of adolescence, necessitating constantly changing adjustments in the production of vocal sounds. The boy's vocal habits fail to keep pace with these necessary adjustments, and he frequently loses control of the pitch of his voice. The result is the embarrassing cracking and squeaking associated with the changing voice. In speech these defects are evident enough, but in singing they are still more conspicuous. Should steps be taken to control these difficulties, or should they be regarded as insurmountable? Should the singing voice be considered unservicable until this period be past, or should it continue to be used with certain restrictions?

The eight experts who were consulted about this latter question and related subjects give various replies. The consensus of opinion seems to be that the answer lies in the care of the voice before and during the change.

Dr. T. Tertiush Noble, for many years the distinguished choirmaster and organist of St. Thomas' Church, New York, prefers that a boy rest his voice for two or three years during the changing period, his reason being that "during the change it is difficult to obtain proper resonances." Dr. Noble adds that "if the voice is properly produced during the boy period, there is no danger of spoiling the changed voice." He further says that the continued use of the singing voice during the change will have no effect upon the matured voice, and he recalls many cases of fine tenor, baritone or bass voices that have been continued in use during the change. "when proper voice production has been used."

It might be well to explain Dr. Noble's references to resonances. The sounds produced by the vocal cords are in themselves relatively small and certainly (*Continued on Page 56*)



WILLIAM RIPLEY DORR,
organist of St. Luke's Episcopal Church in
Long Beach, California, and conductor of
St. Luke's Choristers, B.S., Univ. of Minnesota;
B. Mus., Univ. of Southern Calif.



CLYDE R. DENGLER,
director of Choral Music, Upper Darby
High School near Philadelphia, Pa.; head
of the voice dept. at Phila. Conservatory
of Music; directs other choruses.



T. TERTIUS NOBLE,
formerly organist and choirmaster of St.
Thomas's Church on Fifth Ave., New York,
where he founded the choir school. Previ-
ously he held organ posts in England.



DUNCAN MCKENZIE,
chairman of the Music Department, New
Jersey College for Women, Rutgers Uni-
versity. He has spent several years
conducting research on boys' voices.



PAUL ALLEN BEYMER,
organist and choirmaster of Christ
Church, Shaker Heights, Cleveland, where
he directs 65 boys and men. A student
of Americans and English boy choirs.



HERBERT HUFFMAN,
graduate of Westminster Choir College,
founder and director of Columbus Boy-
choir School, Columbus, Ohio. Teacher
of voice and choir director 20 years.

An outstanding artist of our time reveals her technique for mastering a difficult instrument

How I Play the 'Cello



BY RAYA GARBOOSOVA

As told to Rose Heylfus



THIE first requirement for the 'cello is one of natural affinity. The future musician is born with two kinds of talent—musical talent in general, and special aptitude for a particular channel of musical expression. In this sense, you do not choose your instrument—your instrument chooses you.

The 'cello chose me while I was still a baby. My father played the clarinet in the symphony orchestra of my native Tiflis (Russia), and music was a part of our home. As a baby, I was already listening to the playing and the practicing that went on in our parlor. In my early childhood, Serge Koussevitzky came to Tiflis and gave a recital on the double-bass. From then on, my life was changed. Also, the lives of my parents. Their peace was destroyed by my demands for a 'cello. My father said, Nonsense. A girl playing the 'cello? I should consider myself lucky if I got piano lessons.

An amusing incident occurred at that time. The young Heifetz—he was about seventeen then—came to Tiflis, and all musical families with daughters thought it would be lovely to get him for a son-in-law. So my father said to me, "Learn the piano; that'll be enough for you to marry Heifetz!" I cried, "But I don't

want to marry Heifetz—I want a 'cello!" In the end, I got my 'cello, and Heifetz still rebukes me for having turned him down before I was asked.

THE SECOND APPROACH to the 'cello is to work one's way forward under the guidance of a sound teacher. I do some teaching myself, and love it; hence, I have strong feelings on the subject. What I object to, here in my own beloved America, is the attitude that anyone who teaches one stringed instrument can teach them all. In many schools that I have visited, the "string" teacher prepares both violinists and 'cellists. (Sometimes he has to teach other subjects, too—like mathematics!) Now, this is a mistake. Except that both use four strings, there is no connection between violin and 'cello technique. Each instrument requires the best care of the most accomplished master, so that talents are properly developed.

From the very beginning, the 'cello student must be given a sound foundation in the position of his instrument; the position and motions of the arms; and basic instruction in the position and use of the bow.

If this sounds elementary, I can only ob-

serve that I am frequently astonished at the basic mistakes of position and motion that show themselves in the playing of advanced and talented pupils—who deserve to be given better help.

THE elbow of the left arm (the string hand) should never be held too close to the body. Nearness to the body takes the fingers away from the strings, lessening their strength. In the first position, the elbow should be nearly level with the wrist, becoming more level as one progresses through the further positions. Always bring your left shoulder closer to the neck of the 'cello when going to a higher position on the A-string.

THE right (bow) arm should not be held too close to the body, either. On the low string, the right elbow is not actually close to the body, but closer than it is on the higher strings.

The how must always be drawn in a manner to produce the proper intensity of tone without putting too much pressure on the string. Scratches often come as the result of digging too deeply into the string. This also muffles the vibration (*Continued on Page 591*)

ROBERT MERRILL



Baritone of the Metropolitan Opera

presents a professional answer for

Your Vocal Problem

Robert Merrill, latest in the series of distinguished Metropolitan Opera artists who counsel ETUDE readers on vocal matters, is another native singer who demonstrates that it is no longer necessary to go to Europe and take a European name in order to make good at the opera house.

A native of Brooklyn, Merrill graduated from New Utrecht High School there. Before making his bow in grand opera, which occurred at a performance of "Aida" in Trenton, N. J., Merrill was pitcher for a Brooklyn semi-professional baseball team.

Merrill entered America's most famous opera house via the Metropolitan Auditions of the Air. One of the company's youngest baritones, he made his debut in the elderly role of Germont in "La Traviata."

In addition to opera and concert appearances Merrill sings frequently over the air.

OUR READERS WANT TO KNOW . . .

• I am a bass-baritone 25 years old and have studied for two years. Whenever I get dressed up to sing anywhere, I feel as though someone were standing on my shoulders, but when I am dressed lightly with an open-collar shirt, this feeling disappears. How can I overcome this and also the awful faces I make when I sing?

WHAT ONE WEARS when singing definitely should have no effect on technique. It is probable that knowing you have to sing before an audience makes you nervous. That

in itself may cause you to feel that "someone is standing on your shoulders." This feeling will disappear only after you become accustomed to singing before the public, after repeated appearances before an audience. "Making awful faces" when you sing is caused either by improper instruction or the development of a bad habit. Usually singing with facial contortions denotes a forcing of the voice.

• What changes the voice quality in the different parts of the scale—low, medium and high—and why?

THE VOICE QUALITY should never change. What you refer to are probably the sensations between the chest tones and the upper resonating cavities of the masque, but actually there should be no change in the quality of the voice if it is being used correctly.

• I am a young man 20 years old who has been studying for about five months. My placement is poor, throaty and nasal. I thought a good teacher would get me out of this, but I am growing impatient. Can you please offer some suggestions? Would it be good practice for me to read aloud to get my voice more forward? It tires me more to speak than to sing.

IT IS TRUE that at the age of 20 one is still quite young as far as a voice career is concerned, and five months of study is little

time in which to know whether your placement is poor, throaty or nasal. You alone should decide if your teacher is helping you to progress, but five months of training is a very short time in which to get impatient.

My suggestion to you would be to continue your study with your present teacher for at least another six months; then if you feel that you are still making the same mistakes and are disturbed about your production, I would advise you to try another teacher.

Reading aloud does not help the voice to gain any forward positions, as this is accomplished only through proper vocal exercises. Perhaps you should not read aloud too often as that may be what is causing your voice to tire.

• I am a baritone, 19 years of age, with the limited range of low G or F-sharp to E-flat or E. These notes have fairly good tone, but above this my voice breaks into a heavy, clear falsetto of almost the quality and power of a tenor. I can continue this until about A₄, where the tone gets rapidly weak and squeaky. What causes this? Should I be able to sing higher at my age? I have studied intermittently for four years with a reputable teacher. Would further intensified study be advisable?

IT IS VERY DIFFICULT to answer this question as I do not know your voice; but in my case, I started to study at the age of 17 and for a few years had similar difficulty. But after two years of study my range increased, not only in size but (Continued on Page 61)

ON THIS PAGE EACH MONTH a leading vocalist answers questions

Questions should be mailed in care of ETUDE, Bryn Mawr, Pennsylvania. Those of greatest general interest will be published. Next month's guest editor will be Miss Rose Bampton, Metropolitan soprano.

submitted by ETUDE readers.



The school band movement fosters classes for woodwind study like this one in Topeka, Kansas.

The School Band: A CHALLENGE

School music educators are entering a new era of broader purpose and higher standards

By William D. Revelli

The 1950 biennial meeting of the Music Educators National Conference in St. Louis finds this writer observing the silver anniversary of his membership in this body of music educators who are contributing so much to the culture and happiness of millions of Americans, young and old.

Among the most active members of the MENC are hundreds of music educators whose lives are devoted to the development of the band program in our secondary schools.

Throughout the United States during the past 25 years hundreds of fully instrumented symphonic bands have sprung up in our schools. They are carefully nurtured, rehearsing daily in modern rooms planned and equipped especially for them... all testimonial to the fact that school administrators are more and more in agreement as to the importance of the band in the school curriculum.

Much of the success of the school band movement may be ascribed to the National

School Band Association, the National Bureau for the Advancement of Music, the various music publishers and instrument manufacturers, and to the Music Educators National Conference. The constantly growing interest and attendance of music educators at the countless clinics, conferences, forums, workshops and festivals held for them throughout the nation each school year would seem to indicate that the school music program and its related band program have by no means reached their peak of growth.

THE MUSIC EDUCATORS National Conference has adopted the slogan "Music for Every Child." If the full import of this slogan is to be translated into actuality, our band program holds room for improvement. I submit the following phases of our present program as in need of further study.

(1) **ITS THE PURPOSE.** Despite the fact that in many communities music remains an

extra-curricular activity, or at least is not regarded as a vital part of the daily curriculum, one no longer hears music spoken of among educators as frivolity or luxury. It is evident that the program needs reorganization in the next few years.

Developing successful bands in our schools is by no means the sole criterion by which our results will be judged. Performance should be regarded as but one of a number of tools we are using to develop our students.

(2) **THE ADULT MUSIC PROGRAM.** Music should play an increasingly important part in the building of community life. Music educators will more and more come to consider it their privilege to make of music an instrument of friendship and welder of purpose. Our bands, orchestras, choirs and ensembles will lead adults, as well as youth, in community programs.

The test of any product or instrument is not its age but its use. School administrators will submit our music program to this test.

Perhaps one of the greatest weaknesses of our school band program is that for most of its participants activity ceases upon the day of graduation from high school. Members of our school bands spend years, effort and even considerable funds to master technical skills many of them find useless later on.

(3) **STANDARDIZING QUALITY OF PERFORMANCE.** Although marked improvement has been made in the quality of band performances in certain areas, there are still too many mediocre bands in proportion to the number of good ones. Unfortunately, progress is usually measured by the average line it traces on its history mea-

chart—not the top line traced by the most outstanding bands.

(4) **TRAINING MUSIC EDUCATORS.** It is difficult to specify the qualifications students should have who plan to enter this field, but certainly their training should be in these four specific areas: (a) broad general education, (b) musicianship, (c) musical performance, (d) specialized professional training.

(5) **A NEW BAND REPERTOIRE.** Band music is by nature democratic in its appeal. To the hundreds of thousands of people who attend professional band concerts each year, the desire for good music. To make the most of this opportunity, the band should have a repertoire of literature to challenge its every resource. Such a repertoire should include works by our most eminent contemporary composers, works scored originally for the modern symphonic band.

As bandmen we are no longer pioneering for a program; we are now seeking a repertoire. With responsibility in our bands for guiding the musical future of our young, for face tasks as great as those which faced our predecessors a quarter century ago.

Questions and Answers

Conducted by KARL W. GEHRKENS, Mus. Doc., Music Editor, Webster's New International Dictionary, and Professor ROBERT A. MELCHER, Oberlin College

MUSIC COURSE FOR PROSPECTIVE GRADE SCHOOL TEACHERS

• Here is my problem: In the college in which I have taught music for some years, we have had a course in "appreciation" that was taken by those who expected to become high school teachers. But now we are having more and more students who plan to teach in the grade schools, and it therefore becomes necessary for me to plan a course which will prepare such teachers to take over the instruction in music in their own rooms. My question is: just what sort of music course should I plan for these people? —A. B. H.

BECAUSE THE ROOM teacher in the grade schools is now often expected to do most of the music teaching, such a course as you are asked to offer looms up as one of the most important items in the entire Music Education program. I cannot, of course, provide you with a complete outline, but I am more than glad to make some suggestions as to the general content of a Music Education course for prospective grade school teachers. So here are my ideas:

1. First of all, I urge you to have these people do a great deal of singing in class, and that as they sing, you teach them correct body posture, right breathing, and the production of light, true, lovely tone. Emphasize pure intonation, and keep harping on the fact that in order to sing well the singer must constantly listen to his own voice to make sure that the tones he is producing are pure and beautiful. Use some book of community songs at first, and begin and close each class period with the singing of one or two "community songs." Encourage part-singing from the very beginning, and as the work progresses, seat the class in parts. Have them sing without accompaniment much of the time in order to stimulate more intensive listening to their own voices. If your school owns a tape or wire recorder, have them sing into this occasionally, this being followed by listening to the recording they have made so they may hear their voices objectively.

2. During the second term have them sing many children's songs from carefully selected song books such as are used in schools. Such singing will be largely in parts, and of course, most of it will be unaccompanied. This activity will stimulate the members of the class to improve their sight singing.

3. If your course carries full credit so that

you are allowed to require work outside of class, ask each student to purchase and study a copy of my own book, "Music Notation and Terminology," so that they may gradually become familiar with the meaning of music terms, and with correct notation. In this connection it would also be very valuable to have your students practice sight singing outside of class, using some book of simple material such as "Supplementary Sight Singing Exercises" by Damrosch et al., and teaching them the sol-fa syllables of course, since these are still in use in the great majority of American public schools.

4. During each class period devote at least five minutes to "rhythm work"—clapping the pulse on the note values, marching, swaying to measure groupings, etc., the teacher playing the piano for such activities. If you yourself have had a course in Dalcroze eurhythms, make use of what you learned.

5. During each class plan to have your students listen quietly to a recording of some fine, high-grade musical composition—a Schubert song, a part of a symphony, a movement from a string quartet, a violin solo, etc. Play the record through once without introduction—except for the title and composer's name which you have probably written on the board; now allow a minute or two for questions or for a remark by the teacher, then play it again.

6. During the second term assign readings in books that deal with music teaching in schools. My own books, "Music in the Grade Schools," "Music in the Junior High School," and the Dykema-Gehrkens book, "The Teaching and Administration of High School Music" are probably in your school library, and by placing several copies of the book being read on your reserve shelf, and especially by assigning the readings by weeks instead of by individual class meetings, quite a number of students will be able to use the same copy of the book.

7. If there is time, take part of a class hour occasionally for "creative work." Ask each student to make up a four-line poem suitable for children, this to be done outside of class. Now let the members of the class choose one that they would like to set to music. Call for volunteers: "Who will sing a melody for the first line?" When several students have sung their melodies for the first line, you and the class will decide which one they like best, and you, the teacher, will write it on the board. Go through the other three

lines in the same way, and when music has been composed for all four lines and written on the board, the members of the class will sing the song that they have created. What fun this will be—but the teacher had better be good at taking down musical dictation!

8. If you run out of things to do outside of class, ask your students to read and write a report on some good book on music history or "music appreciation." But I regard all the other suggestions I have made as being more important than the reading of a book, and I urge you again to emphasize singing as the most important activity in the course. I suggest also that you advise the members of the class to take piano, even if they are able to practice only an hour a day. One learns music best by "doing"; or, to apply John Dewey's famous slogan to music: "I know because I have experienced."

—K. G.

WHAT DO THE MARKS ABOVE THE NOTES IN POPULAR MUSIC MEAN?

• I am puzzled by various marks above the notes in popular songs and am wondering whether they are meant for ukulele players.

—Mrs. L. H. S.

THE diagrams above the melody line show the fingerings for fretted instruments. If the diagram has four vertical lines, it is for ukulele or banjo, but if it has six vertical lines, it is for guitar.

The letters and Arabic numbers show what the chords are. Thus (1) If a letter stands by itself, it indicates a major triad—"A" means the triad A—C#—E. (2) If a letter is followed by "m" or "mi," it indicates a minor triad. (3) If a letter is followed by "dim," it indicates a diminished triad. (4) If "dim" appears by itself, it indicates that a diminished triad is to be built on the last-named note. (5) If a letter is followed by a plus sign (+), an augmented triad is indicated. (6) A "7" after a letter means that a dominant seventh is to be built on that letter. (7) The signs m7 or mi7 show that there is to be a minor triad with a minor seventh added. (8) The mark "dim7" means that a diminished seventh chord is to be played. (9) The figure 6 after a letter indicates a major chord with an added sixth (A6 means that you are to play A—C#—E—F#). (10) When a letter is followed by m6 or mi6, this shows that you are to play a minor chord with added sixth (Am6 or Ami6 means A—C—E—F#).

—R. A. M.

Teacher's Roundtable

Conducted by MAURICE DUMESNIL, Mus. Doc.

Eminent French-American Pianist,
Conductor, Lecturer, and Teacher

SONGS WITHOUT WORDS

I teach in a good-sized town and am using Mendelssohn's "Songs Without Words" consistently. My pupils like them very much, but I have been told that some other teachers criticize me for doing so, and say that I am old-fashioned. One of them uses an album of so-called "modern" pieces for the early grades, and frankly I cannot make head or tail of such music. I would appreciate a word from you telling me if I am right concerning Mendelssohn.

—(Mrs.) R. V. A., California.

I think I know the album you have in mind, and I agree with you as to the musicality of its contents. Poor youngsters. How puzzled and disgusted they must feel, if it is possible to teach them the principles of phrasing, dynamics, pedaling, and a well-balanced conception of artistic playing, if one uses materials which are more of an un-musical diversion than "composition" in its own rights? On the other hand, Mendelssohn's "Songs Without Words" are not only charming music, but they constitute excellent studies in all those qualities of performance which every student ought to cultivate. The fact that after one century they continue to be in demand bears witness to their high value.

To your "critics," whenever the opportunity arises, you might mention the following little anecdote:

Once a friend of Hans von Bülow asked him if he would grant an audition to his son who had been studying for a few years. He also asked if there was anything in particular he would like the boy to play.

"If your son," answered von Bülow, "wants to show me that he has learned a good deal as a pianist, I would ask him for a 'Song Without Words' by Mendelssohn, done with accuracy, refinement, and good taste."

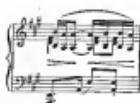
Bülow knew.

ATTENTION, DEBUSSY FANS!

Although "La Soirée dans Grenade" (Evening in Granada), from "Estampes," isn't one of Debussy's most popular pieces, it is one of the loveliest he ever wrote. Manuel de

Falla was very fond of it. He never ceased to marvel at the uncanny way in which a foreign composer caught the atmosphere of that drowsy southern city of Spain, above which the Alhambra and the Generalife retain all their splendor. He marveled at how vividly the music calls to mind the by-gone days when the Moorish conquerors handed down their rule.

Once as I played "La Soirée" for Debussy, he stopped me at the last measure of the second page: "I would like a slight change here," he said. "Play an A instead of C-sharp at the last octave of the right hand, and do likewise at measure 7 of the third page, and 7 again on the fifth page":



This is a great improvement, indeed, for it avoids the repetition of two notes again and again, while it gives the melodic line a more elegant contour.

"I will make these changes in the next printing," Debussy added. Those who knew him will easily understand what became of that resolution. Of course he forgot all about it. But recently Isidor Philipp, during his vacation trip to Paris, took up the matter with the publishers. In the meantime, ETUDE readers who have this lovely number in their repertoire can modify it according to the wishes of the composer.

WANTS BASIC HARMONY

Will you please give me the name of a good, first class book on the harmony that will prepare one for writing music. There are so many harmony books on the market that one could invest a fortune in books and still find oneself deficient on the subject, a most important one as you stated in your Omaha class. Thank you very much in advance for the information.

—(Miss) R. L., Iowa.

Yes, I can recommend a fine book which will get you started just right: "Harmony



Book for Beginners," by Preston Ware Orem. I had several opportunities of meeting its author and he impressed me as a musician of wide knowledge and an educator of high ideals. The way in which Orem's books are presented is simple, progressive, and easy to understand. Where other theorists become entangled in a labyrinth of nebulous pedagogy, he remains clear, concise and direct in his approach. Provided you proceed carefully and study each lesson diligently, you will have no trouble in acquiring a good knowledge of basic harmony.

Since you mention your desire to write, I ought to call your attention to another fact concerning composition: If harmony corresponds to "vertical" writing, counterpoint and fugue correspond to "parallel." Both are equally important. When at one time Vincent d'Indy decided to teach counterpoint and fugue exclusively in his composition class at the Schola Cantorum in Paris, the results proved so unsatisfactory that he soon restored harmony to the curriculum. So I will advise you to take up another Orem book for further study. The "Manual of Fugue" will lead you through the intricacies of fugue construction in a short time, and this will prove most valuable to you.

Debussy himself recognized the necessity of such a study. He entered a contest at the Conservatoire and in 1882 won an "honorable mention." Although unglamorous, this modest award enabled him to say jokingly later on: "If I never write a fugue, it's because I know how to write one!"

THE WORLD UPSIDE DOWN

I have been a piano teacher for 26 years, both at my private studio in town, and also part time in the music department of our college. The dean told me the other day that soon we are to be rated by our students. Never before did I hear of such a thing. Would you give me your opinion and let me know what you think of it? I will be very much obliged to you.

—(Miss) C. L. M., Pennsylvania.

Every now and then there comes forth some crackpot with an extravagant idea, mostly for the purpose of getting a little publicity.

What I think of this latest one? Crazy!

Start them with Frets

Today's teachers could profitably revive an old violin method

BY SOL BABITZ

Violin Editor, *The International Musician*

EVERY VIOLIN TEACHER is eager to improve students' intonation and develop their finger strength. Their playing will not make rapid progress until this groundwork has been covered. It is the foundation on which they build their advanced playing.

This part of violin study is necessary but tedious. To secure maximum results in the shortest time, I have revived a method which was common 200 years ago, though it has gone out of use in recent years.

During the 17th and 18th centuries, violin beginners were taught correct intonation by means of frets. These frets, serving the same purpose as the frets of a present-day guitar or banjo, were made of short lengths of gut. They were tied around the neck of the violin with an ingenious fret-knot, spaced at proper intervals to guide finger placement.

Frets at that time were also used by viola de gamba players in actual performance. They improved the tone of the viol, which sounds best with an open-string quality. Skillful players used vibrato over the frets.

FOR SEVERAL YEARS I have been using frets for all beginning students. Frets are retained on the violin as long as necessary, sometimes up to 18 months. The results of this experiment have been so remarkable that I should like to pass them on to other teachers.

Frets greatly simplify the early stages of left-hand study. Much wasted time is eliminated. Every finger is at the correct place every time. This is true not only during lessons, but, what is more important, between lessons in the teacher's absence.

For rapid progress, correct practice is as important as correct teaching. Psychologists tell us that muscles can memorize a motion only if that motion is repeated a great number of times in exactly the same way. The beginner is usually slow in acquiring the muscular coordination required for good intonation because, without a guide for his fingers, he does not play each note at the same

● Voltaire once said, "I disapprove of what you say but I will defend to the death your right to say it." To paraphrase Voltaire, I feel Mr. Babitz' article is a contribution to teaching, even though I disagree with him 100 percent. The method is one I would never use with my own students, but Mr. Babitz has found it helpful and it may prove valuable for other teachers also.
—Harold Berkley

place every time. And even slight variations make impossible the exact repetitions of a motion needed for muscular memory.

This is one of the factors which make the violin so forbidding an instrument for beginners. The novice often is unable to play cleanly in tune even after two or three years' study. And if his teacher is over-conscientious in correcting his intonation, the student may become discouraged. Frets offer a way out of this dilemma.

The ear, as well as the left hand, benefits from practice with frets. Good intonation depends on a good ear; and a good ear can be developed only by hearing a violin played in tune.

Most teachers at one time or another tear their hair over the pupil who plays a certain tone sharp or flat for a whole week, becoming so accustomed to the sound that the teacher has great difficulty in undoing the damage.

AGAIN CONSULTING the psychologists, we find that constant association of the correct finger position with the correct sound of the note establishes an audio-physical memorization which is soon firmly established. Thus, when the frets are removed, the student is not helpless, but is well trained to progress without them.

Cheap strings, which are sometimes difficult to spot, and which can do much harm to a student's ear, are easily detected through the use of frets, which immediately expose imperfect fifths.

With the left-hand problem simplified through the use of frets, the problem of bowing is made easier. Since he is not constantly distracted by intonation corrections, the student is free to concentrate on his right hand instead of his left.

Frets require a slightly higher bridge, and therefore the student must use more finger pressure to stop the string. This hastens the development of finger strength. Ordinarily, fretless playing inclines the beginner to use too light a pressure, thus delaying the needed muscular development.

To install frets, it is not necessary to cut notches in the fingerboard or mutilate the violin in any way. One simply ties a thin piece of string, preferable a gut E-string, around the neck of the instrument, under the strings, at the points which mark half-steps.

THE STRING may be tied in any way the player chooses. The best method, however, is to use the traditional violin fret knot described in ancient books on violin playing. The following diagram shows how this knot is tied:



On some violins it may be necessary to insert a piece of paper at the nut of the fingerboard in order to raise the strings slightly so that the pressure of the fingers does not bring them in contact with the frets.

Proof of the pudding:

This interesting account of an experiment that worked is vital reading for private teachers as well as school music educators

FOR MANY years some of us have known that piano instruction for beginners and intermediate students can be adequately given in groups of threes, fours, sixes or eights. In fact we have learned that it is often better to teach applied music of all kinds in groups rather than to put pupils through the individual lesson gridad; and what a mill those private lessons are for both teacher and pupil!

So, when the University of California (at Los Angeles) offered to let me experiment with a piano class of intermediate grade, I jumped at the chance. Imagine my consternation when 26 students signed up for the class which met once a week for approximately an hour and forty minutes. All were young college students, some eager, others indifferent, most of them taking the course just "for credit," which means that you do as little work as possible to get by.

The class had to be held in the late afternoon when students were exhausted by the curricular and extra-curricular activities of the day . . . and of the night before. Some had to leave distant homes by six in the morning in order to get to campus on time.

All were by no means in the same piano grade, and only three or four of them were fortunate enough to have had adequate technical and musical training. A difficult set-up, indeed!

REQUIREMENTS

Greatly daring, I set the semester's sights high. By January each student was to learn ten pieces from "Your Chopin Book" (five by memory), and five from "Your Bach Book." (Later I was compelled to reduce the Chopin quota.)

The third text book was "Thinking Fingers." Scales, chords and other technique

were also given . . . A revolving library of sight-reading music (about forty books) was established. The student chose a book, took it home, read as much as possible in it, and was expected to play one of the pieces in class. This composition was never considered very critically. It was a sort of unfinished "fun" piece, played for notes, clarity and contour.

Among the books revolved every two or three weeks were: "From Bach to Beethoven"; "Airs of the Eighteenth Century"; "Early English Classics"; "Short Classics Young People Like"; "Six Sonatinas" (Frost); "Six Sonatas" (Frost); "Harpsichord Miniatures"; "Music for Everybody"; "Introduction to Piano Classics"; "Instructive Album" (Foot); "Italian Piano Music of the Seventeenth Century"; "The Student Pianist"; piano course books by Aaron and Frost; "Airs from Gilbert and Sullivan"; "Tips for Pianists"; "The World's Great Waltzes"; Cavallero's "Creations"; "Boogie Woogie" (Whitefield) and many others.

Such a library offered the class music of a wide range of difficulty, style, and quality—something for all tastes.

CHOPIN, BACH, AND TECHNIQUE

The Chopin and Bach volumes were assigned because of the need for specific text books. Class students should often work at the same piece, or he given a choice from two or three, or at least study a selection from a volume which all the class possesses. Thus, students received valuable "how to study" lessons not only on their own pieces but on most of the numbers in the two books.

Technique was often done by four students at the two pianos in strict "military" ensemble, with other students conducting the drill and criticism. "Thinking Fingers" lends itself

admirably to such precision training.

A big crop of upsetting problems loomed up at once . . . Many students were lazy; some wouldn't or couldn't carry out specific practice directions; almost none could count aloud; some were pathologically scared to play before the class; others were so constricted through poor training that their playing was as pitiful to look upon as to listen to.

CRACKING DOWN HARD

My tactics had to go through swift changes . . . I clarified, repeated, wheedled, threatened, enjoined, and must admit that it took terrific energy and brawn-beating to get results. (Don't try to teach more than one or two classes a day . . . no one can take it!) Although I cracked down hard, I couldn't decimate the class below 22 students.

Substantial progress was made by all but a very few students who "blunked out" at semester's end. A wide musical horizon was opened before the class; nervousness wore off; pupils learned that music can be fun when it is shared with others, however imperfect the performance. All became adept at spotting musical and technical deficiencies in the others with consequent improvement in their own playing.

My two chief gripes were the pressure of other activities which prevented practice, and the evidence of inexorably poor preparation. I think the guilt for the latter might well be borne fifty-fifty between the teachers and the pupils themselves. Appallingly incompetent training there certainly was. How it shows up by the time students reach the age of 18!

Few had been taught well technically or musically or had even learned to practice routinely. Over and over I was compelled to teach elementary principles and to think up ways of securing (Continued on Page 62)

Watch the details!

Even top-notch organists can relax into carelessness,
so analyze your hymn playing to check on your organ technique.

By Alexander McCurdy

ATTENTION to detail is perhaps the most important habit that a teacher can instill in his organ students. The query recurs time and again: "What can I do to improve my organ playing?" Watch details.

Any organist can improve his hymn playing in numerous ways. There are too many pedal "elinkers" in hymn-playing. Too many performers add notes to hymns and chorales.

Let's take two hymns apart and see what can be done to improve them. We shall approach them only from the point of view of the notes. (I often tell my choir to forget about the notes; I want the sound of the whole. But first the notes must be right.) I'll leave the interpretation up to you after we have studied the notes together.

I CHOOSE THIS simple hymn so that we can analyze it quickly. Try it over in four parts at the piano to become familiar with it; then take it to the organ. Be sure first that you work out a pedaling that is comfortable and one that will make the legato elegant (Example 1). I suggest the following:

Ex. 1

After you have mastered this, play the manual part just as it is marked in Example 2, observing the following rules:

1. Repeat the melody only.
2. Change fingers to preserve legato.
3. Make a proper break at the end of each phrase.

IT IS IMPORTANT to play only the tenor part with the left hand. The habit of playing the bass with the left hand (Example 3), in addition to playing it with the foot, gets one in the habit of adding notes.

Note that the end of each phrase should be short so that no time will be robbed from the following phrase. The French have a good rule, although it has many exceptions, that at phrase endings, the last note of the phrase should be played as if it were exactly half its

Ex. 2

value. And another phase of this same rule: where a note is repeated, the first of the two should be played as if it were exactly half its value. For example, if there are two repeated quarter notes, the first one should be played as an eighth.

Ex. 3

Now take a more difficult hymn. Again, learn the hymn first on the piano, making all the repetitions in notes that one would make

on the piano; then take it to the organ. The pedaling is not easy. In Example 4 it is marked for you:

Ex. 4

The really difficult place is the third line. How simple it is to make a "elinker" here. Getting that left foot up on the right side of the keyboard and playing the correct notes isn't easy. However, it is the secret of playing this hymn well.

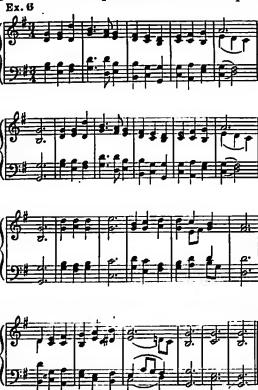
The three rules mentioned above should be observed in the manual parts: repeat the melody only, change fingers to preserve legato, and make a proper break at the end of each phrase. (Example 5.)

Ex. 5

If it is too much to put the pedals and both hands together at (Continued on Next Page)

once, play the left hand and pedal alone, then the right hand and pedal alone, then put them

Ex. 6



all together slowly. (Example 6.)

Now take a look at the Chorale Prelude,

"Come Saviour," as it appears on page 38 of this month's ETUDE. Every detail of fingering is marked for you, every important indication is there for pedaling. Every important mark is there for phrasing. It is imperative that the editor's markings should not be changed. Dr. Riemenschneider has had lots of experience and knows how to get results. It is important to learn to take direction. After all, when we can really play, perhaps we also can make a change or two. I like to think of that baseball coach in a grammar school who was always telling his new catchers who wanted to catch balls with one hand, "Use two hands while you are learning, Buddy." Applying this to organ playing, use two feet.

FOR THE PRESENT play the pedals up where they are written and add no notes until you know what notes you are adding, and why. The idea of always playing the pedals down in the lower octave is as bad as always playing them in the upper octave, but still I would much rather hear the latter because I know

that the person who does that can do the former with an equal degree of assurance.

IN PLAYING A CHORALE prelude, the method used is almost the antithesis of hymn-playing. In the chorale, every note is to be repeated that should be repeated, then the fermata at the end of each phrase is observed. Note how clearly Dr. Rimenschneider has indicated the ends of the phrases for you.

I might suggest that one count the sixteenths—in other words, actually count sixteen to a bar—for the time being. This chorale is a wonderful piece of counterpoint. It looks perfect on paper and is pleasing to the ear horizontally, but most of all it sounds beautiful perpendicularly. All the notes should be played precisely together as they come along in the counterpoint. Don't sound like old Aunt Susie when she played her hymns in Sunday School with the left hand preceding the right. Remember hearing her when you were a child?

Be careful, for good organ playing is merely attention to detail.

A MASTER LESSON ON

Tchaikovsky's "April"

By MARK HAMBOURG

PETER ILYITCH TCHAIKOVSKY wrote a collection of twelve short piano pieces, each representing one of the months of the year. Best known among them perhaps is "Troika," written for November, but none of the twelve has greater romantic appeal than the charming "April."

Subtitled "Snowdrops," "April" must be played with nostalgic sentiment and the Slavic melancholy so characteristic of Tchaikovsky's melodies. All the opening 24 bars should be performed with the utmost suavity, the theme being brought out in either hand with an intense tone but always in mezzo-forte or piano tone. There should not be too much pedal in the opening bars and the left hand accompaniment should be slightly rubato in effect. In the fourth bar, after the quarter note E, when the fourth beat in the treble has been struck, the right hand should be lifted from the keyboard to make a breath pause before proceeding to the next phrase. In bar five, a slight accelerando begins, continuing through the following bar and lessening, with a slight ritardando, in bars seven and eight. At bar eight, the first A, a dotted quarter-note in the treble, must be emphasized. The melody transfers in bar eight to the bass and is

played a trifle more slowly in a declamatory manner.

Another slight ritardando occurs in bar 16, but bar 17 returns to tempo. At bar 24, which terminates the first section of the piece, the bass must be brought out in somewhat rubato tempo.

OPENING THE SECOND section, the tempo should quicken as the new ornamented figure arises in the treble in bar 26, decorating the melody and supporting itself in the chords played by the left hand. In bars 33 and 35 slight ritardandos must be introduced, and the top eighth notes played by the left hand—B, A...A, G in bar 33 and G, F...F, E-natural in bar 35—should be brought out. I must draw attention to bars 37 and 38, where the first two E-naturals in the bass are to be accentuated and the subsequent answering notes (two A's) in the treble should lightly echo them. Just before the recapitulation of the entire second section the bass figure in bar 40 should be played half staccato with a considerable slowing down of the tempo.

Bars 41 to 52 repeat what has gone before and must be given in a similar style and with the same markings. To simplify the mechan-

ics of playing bar 52 the last two chords in the bass may be taken by the right hand, with the exception of the two bottom notes. In bar 54, it is simpler to play with the left hand the lower notes of the treble part. The same procedure may be applied to bars 56, 57 and 58. The eighth-note thirds of the treble part on the fifth and sixth beats can be taken with the left hand.

In bar 59 the initial thematic returns and should be played in the same spirit as in its first appearance, until at the close of bar 74 where the last three quavers in the bass part must be brought out especially to introduce bar 75. Here a kind of coda starts, to be played softly, tenderly, like a poetic summing up of the whole composition.

THE ENTIRE CODA must be played in varying shades of piano and pianissimo tone. A little ritardando occurs in bar 78, returning to tempo in bar 79. Finally at bar 85 the sixteenth notes in the treble should be declaimed with considerable rubato emphasis, but without in any way increasing the volume of sound.

Thus, in an atmosphere of reflective lyricism, this brief music poem ends.

Tarantelle

No. 1340

Mendelssohn's "Songs without Words" are as characteristic of his pianistic style as are Chopin's études. The *Tarantelle* calls for velocity and clarity. The melodic ideas of the accompaniment should not be neglected. Grade 5.

FÉLIX MENDELSSOHN, Op. 102, No. 3

Presto (♩ = 144)

1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2
1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2
p

1 2 1 4 1 2 1 4 1 2 1 4
1 2 1 4 1 2 1 4 1 2 1 4
sempre stacc.

1 2 1 4 1 2 1 4 1 2 1 4
1 2 1 4 1 2 1 4 1 2 1 4
cresc.

1 2 1 4 1 2 1 4 1 2 1 4
1 2 1 4 1 2 1 4 1 2 1 4
f

1 2 1 4 1 2 1 4 1 2 1 4
1 2 1 4 1 2 1 4 1 2 1 4
f

1 2 1 3 2 1 3 2 1 4 3 2 4 3 2 4 3 2 4 3
1 2 1 3 2 1 3 2 1 4 3 2 4 3 2 4 3 2 4 3
sf *sf* *dim.*

1 2 1 3 2 1 3 2 1 4 3 2 4 3 2 4 3 2 4 3
1 2 1 3 2 1 3 2 1 4 3 2 4 3 2 4 3 2 4 3
p

1 2 1 3 2 1 3 2 1 4 3 2 4 3 2 4 3 2 4 3
1 2 1 3 2 1 3 2 1 4 3 2 4 3 2 4 3 2 4 3
sempre stacc.

1 2 1 3 2 1 3 2 1 4 3 2 4 3 2 4 3 2 4 3
1 2 1 3 2 1 3 2 1 4 3 2 4 3 2 4 3 2 4 3
sf

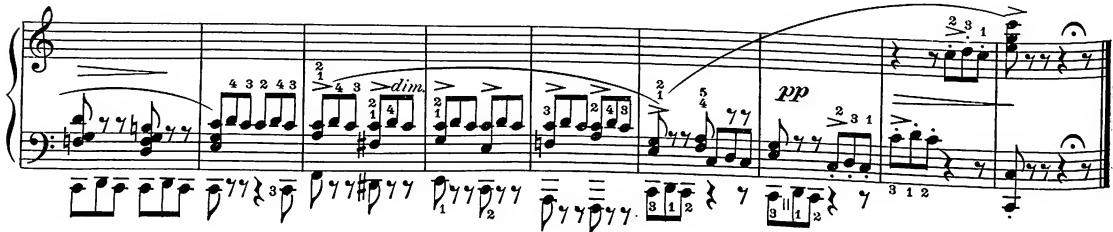
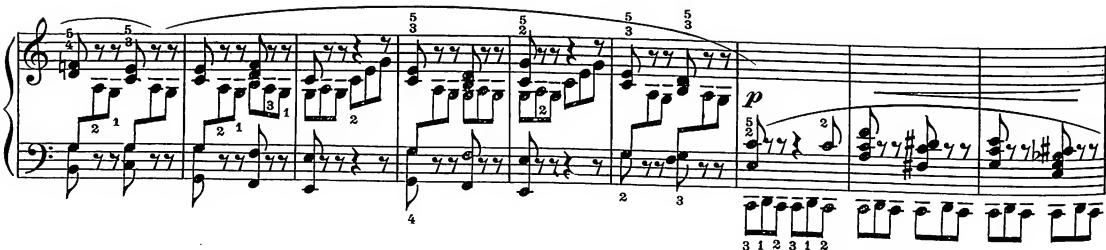
1 2 1 3 2 1 3 2 1 4 3 2 4 3 2 4 3 2 4 3
1 2 1 3 2 1 3 2 1 4 3 2 4 3 2 4 3 2 4 3
dim. *poco*

1 2 1 3 2 1 3 2 1 4 3 2 4 3 2 4 3 2 4 3
1 2 1 3 2 1 3 2 1 4 3 2 4 3 2 4 3 2 4 3
sempre stacc.

1 2 1 3 2 1 3 2 1 4 3 2 4 3 2 4 3 2 4 3
1 2 1 3 2 1 3 2 1 4 3 2 4 3 2 4 3 2 4 3
sf

1 2 1 3 2 1 3 2 1 4 3 2 4 3 2 4 3 2 4 3
1 2 1 3 2 1 3 2 1 4 3 2 4 3 2 4 3 2 4 3
dim. *poco*

1 2 1 3 2 1 3 2 1 4 3 2 4 3 2 4 3 2 4 3
1 2 1 3 2 1 3 2 1 4 3 2 4 3 2 4 3 2 4 3
sempre stacc.



Summer Night

+ No. 110-10012
Grade 4.

HUBERT TILLERY

Slow and languid ($\text{♩} = 69$)

a tempo

rit.

The sheet music is a complex piano piece by S. Lachinian. It features six staves of musical notation, each with two treble and bass staves. The music is in 2/4 time, primarily in B-flat major, with frequent changes in key signature and time signature. The piece includes dynamic markings such as *f*, *mp*, *mf*, *p*, *pp*, and *rit.*. Fingerings are indicated by numbers above or below the notes. Performance instructions include "To Coda ♀", "Più mosso", "a tempo", "rit.", "schers.", "L.H.", "D.C. al Coda", and "CODA". The music concludes with a final dynamic of *pp*.

Jesu, Joy of Man's Desiring

(CHORALE FROM CANTATA NO. 147)

No. 130-41013

One of the best known of the chorale preludes which Bach wrote for every occasion of the church year is *Jesu, Joy of Man's Desiring*. It was originally scored for string orchestra, oboe, trumpet, and chorus. This arrangement is by the well-known concert pianist, Grace Castagnetta. Grade 5.

JOHANN SEBASTIAN BACH
Transcribed by Grace Castagnetta

Simply ($\text{d}=60$)

The sheet music consists of five staves of musical notation for piano. The first staff is treble clef, the second is bass clef, and the third, fourth, and fifth are treble clef. The key signature is one sharp (F#). The tempo is indicated as $\text{d}=60$. The music features various dynamics such as p , pp , mf , and f . Fingerings are marked above the notes, such as '3 2 3' and '5 4'. The lyrics 'Bring out the inner voice' are written in the bottom staff. The music is divided into measures by vertical bar lines.

A page of sheet music for piano, featuring six staves of musical notation. The music is in common time and consists of measures 31 through 38. The key signature is one sharp. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings such as *p*, *mf*, *ff*, *dim.*, *cresc.*, *L.H.*, *dolce*, *tranquillo*, *dim.*, *mp*, *poco a poco dim.*, *pp*, and *non troppo rit.*. Fingerings are indicated above the notes, and performance instructions like "Peda simile" and "una corda" are present. The music is divided into measures by vertical bar lines.

April

SNOWDROPS

No. 4000

April (Snowdrops) is No. 4 in Tchaikovsky's cycle, "The Seasons." Elsewhere in this issue you will find a Master Lesson on this piece by the virtuoso and teacher, Mark Hambourg. Grade 4.

P. TCHAIKOVSKY, Op. 37, No. 4

Allegretto con moto, un poco rubato (d.=84-92)

p dolce *poco cresc.*
Not too much pedal but with singing tone

Left hand rubato *pressure on the A*

poco rit. *p* *il canto ben marc.* *a little slower*

poco cresc. *più cresc.*

a tempo *poco cresc.*

a tempo *poco rit.*

con grazia *leggiero*

bring out in rubato

poco rit. *a tempo*

poco rit. dim. *a tempo* *(echo)* *f* *(echo)* *p*

mf poco rit. *a tempo* *half staccato*

poco rit. *bring out bass*

Right hand lifted for breath pause

mf poco accel.

a tempo

a little slower

dim.

Right hand

p

mf

Left hand

poco rit.

p dolce

poco cresc.

Left hand

f

poco rit.

p

il canto ben marcia

a tempo

poco cresc.

CODA

poetically

più f.

dim.

pp softly

tenderly

poco rit.

a tempo p

morendo si poco a poco

lento rubato emphasis

ppp

Morning in Madrid

Latin rhythm flavors this sprightly four-hand duet, an effective number of medium difficulty. Grade 3.

SECOND

EMILE J. SCHILLIO

Moderato assai ($d=69$)

Musical score for orchestra and piano, page 10, measures 5-10. The score consists of six systems of music. Measure 5: Treble and Bass staves show eighth-note patterns. Measure 6: Treble staff shows sixteenth-note patterns; Bass staff has a sustained note with a grace note. Measure 7: Treble staff shows sixteenth-note patterns; Bass staff has a sustained note with a grace note. Measure 8: Treble staff shows sixteenth-note patterns; Bass staff has a sustained note with a grace note. Measure 9: Treble staff shows sixteenth-note patterns; Bass staff has a sustained note with a grace note. Measure 10: Treble staff shows sixteenth-note patterns; Bass staff has a sustained note with a grace note.

mp

Ped. simile

p subito

mf

cresc.

R.H.

Z.H.

f

p

cresc.

rall. molto

Tempo I

mp

mp

rall.

a tempo

morendo

ppp

Morning in Madrid

Latin rhythm flavors this sprightly four-hand duet, an effective number of medium difficulty. Grade 3.

PRIMO

EMILE J. SCHILLIO

Moderato assai ($d=69$)

Moderato assai ($\text{d} = 60$)

mp

p subito

mf

cresc.

f

rall. molto

Tempo I

mp

a tempo

rall.

morendo pp

River Road

PAUL SARGENT

Andante con moto (♩ = 76)

mp and moving

Turn-ing north-ward from the town, We took a road that led us

down In to a wood where ev'-y tree, Far as the strain-ing eye could see, Hung heavy with the weight of

snow. Slightly faster (♩ = 96) *f*

We did not care, we did not

know What lay be-yond the fringe of pines That loomed a-gainst the stars in lines Of crys-tal dark-ness.

R. H. *L. H.* *pp*

But we went com-pa-nioned by a strange con-

tent;
And when the river fell in view,
turned my head to look at you. *You did not speak; you only*
stood, A silhouette a-against the wood. *Trans-fixed, trans-figured with surprise; The riv-er rushed in-to your*
eyes; *And all the words — I would have said Were*
spo-ken by your lift - ed head.
F accel. sin' al fine

Menuet

J. B. LULLY

Introduction

PIANOFORTE

PIANOFORTE

VIOLIN

MENET

m' arco

f *mf stacc. logg.*

pp

pp

III *2* *1* *V* *2* *III* *9*

mf *f* *p*

cresc. *f* *p*

Musical score for orchestra and piano, page 10, measures 2-5. The score consists of four staves. The top staff is for the piano, showing a treble clef, a key signature of four sharps, and a tempo marking of $\frac{2}{4}$. The second measure starts with a dynamic of *cresc.*, followed by *f*, *p*, and *mf*. The third measure starts with *cresc.*, followed by *f*, *p*, and *mf*. The fourth measure starts with *cresc.*, followed by *f*, *pp*, and *cresc.*. The bottom three staves are for the orchestra, showing bass clefs and a key signature of four sharps. The first measure has dynamics *pp*, *cresc.*, *f*, and *pp*. The second measure has dynamics *pp*, *cresc.*, *f*, and *pp*. The third measure has dynamics *pp*, *cresc.*, *f*, and *pp*.

Nun komm, der Heiden Heiland

SAVIOUR OF THE HEATHEN, COME

This organ chorale, No. 1 in Bach's "Orgelbüchlein" ("Little Organ Book"), is from the Cantata No. 62. Its interpretation is analyzed by Dr. Alexander McCurdy in this month's organ department.

JOHANN SEBASTIAN BACH
Edited by Albert Riemenschneider

Edited by Albert Riemenschneider

MANUALS

PEDAL

*The indication shows the germ motive and constitutes the inner phrasing which should be felt rather than heard.

* The indication [] shows the germ interval between two different voices.

^t Indicates the suggested respiration at the end of the verse-line.

Toledo Blade

MARCH

EDWIN FRANKO GOLDMAN

Wood wind
Cornets - Alto Sax.
Horns
ff
Trbs.
Bar Sax.
Basses
Timp. Dr.

W.W.
va sempre

1 2

TRIO

Wood wind
Cornets
Hns.
Trbs.
Basses

Saxes
Bb Clars.
(Cornets play
Alto & Bass Cl.
Ten. Sax. B'sn
Alto Sax. Horna

for marching)

3 Trbe. p Basses-Bar.Sax. Cornets Horns Trbs. f. *Tutti*
 W.W.added 8' *ff*. Drum Alto Sax.with Horns *ff*
 Ten & Bar.Sax. Basses. *ff*
 B.D. W.W. *ff* Alto Sax. with Horns *ff*
 (ff) Bar. *ff*
 (ff) Bar. *ff*
 Bar. *ff*
 Bar. *ff*

No. 336

Grade 1.

The Poor Orphan

ARMES WÄISENKIND

R. SCHUMANN, Op. 68, No. 6

Lento ($\text{♩} = 88$)

No. 336

Grade 2.

Hunting Song

JÄGERLIEDCHEN

R. SCHUMANN, Op. 68, No. 7

Vivace, gajo ($\text{♩} = 112$)

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a dynamic of f . Measure 12 begins with a dynamic of v . Various performance markings like slurs, grace notes, and dynamics are present throughout the measures.

Chinese Lullaby

No. 130.41022
Grade 2.

ANNE ROBINSON

A musical score for piano solo. The title "Quietly (♩=104)" is at the top left. The right side of the page has the name "ANNE ROBINSON". The music consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Both staves are in common time (indicated by a '4'). Measure 4 starts with a forte dynamic (f) and ends with a piano dynamic (mp). Measure 5 begins with a piano dynamic (mp). Fingerings are indicated above the notes: measure 4 has 1, 2, 5 over the first note; measure 5 has 1, 2 over the first note. Measure 5 also includes a grace note with a 5 over it. Measure 6 starts with a forte dynamic (f).

Last time to Coda

ad lib.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). Measure 11 begins with a forte dynamic (F) and consists of six eighth-note chords. Measure 12 begins with a piano dynamic (mp) and consists of six eighth-note chords. The score includes various performance instructions such as 'Ped. simile' and 'seize'.

Ped. similc

8.....

Broadly

mf

3 5 2 1 3 1 3 2 5 5 5 3 2 1 1 3 5

Broadly

CODA

H.

12

L.H.
molto r

1100007

— 1 —

L

10 of 10

+ No. 110-40056
Grade 3.

Blue Hawaiian Moon

STANFORD KING

Smoothly and unhurriedly ($\text{♩} = 116$)

The sheet music consists of six staves of musical notation for piano, arranged in two columns of three staves each. The key signature is mostly F major (one sharp) with occasional changes. The time signature varies between common time and 2/4. Fingerings are indicated above the notes, and dynamics such as *mp*, *f*, *cresc.*, and *mf* are used. Performance instructions include *L.H. over*, *espressivo*, *Ped. simile*, *R.H. 3*, and *D.C. al Fine*. The music concludes with a final dynamic of *p* followed by *Fine*.

No. 110-40081
Grade 1½.

Here We Go!

BERYL JOYNER

Allegretto

May be played 8^{va} softly 2nd time.

The musical score consists of four staves of music. The first staff starts with a treble clef, 4/4 time, and a dynamic of *mf*. It contains lyrics: "Here we go, here we go!" followed by a measure of rests. The second staff begins with "Tom-my and I, all in a row;" followed by a measure of rests. The third staff starts with "Su - sie, too," followed by a measure of rests. The fourth staff begins with "Jim - my, too," followed by a measure of rests. The second section starts with a treble clef, 2/4 time, and a dynamic of *mp*. It contains lyrics: "Wav-ing our col-ors, red, white, blue." followed by a measure of rests. The third section starts with a treble clef, 2/4 time, and a dynamic of *f*. It contains lyrics: "'Round the cor - ner, down the street, Try not to watch your feet;" followed by a measure of rests. The fourth section starts with a treble clef, 2/4 time, and a dynamic of *f*. It contains lyrics: "Just a lit - tle far - ther yet, We'll get there soon, I bet. rit. Here we go, here we go!" followed by a measure of rests. The fifth section starts with a treble clef, 2/4 time, and a dynamic of *f*. It contains lyrics: "Just we four, all in a row; Keep in line, keep in line; Try not to fall be - hind!" followed by a measure of rests.

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No. 110-10073
Grade 1.

Waltz of the Teddy Bears

ANNE ROBINSON

Moderato ($\text{J} = 56$)

The musical score consists of two staves of music. The top staff starts with a treble clef, 3/4 time, and a dynamic of *mp*. It contains a instruction: "Bring out melody in L.H." followed by a measure of rests. The bottom staff starts with a bass clef, 2/4 time, and a dynamic of *mf*. It contains a instruction: "Bass legato" followed by a measure of rests. The second section starts with a treble clef, 2/4 time, and a dynamic of *f*. It contains a instruction: "Fine *mf*" followed by a measure of rests. The third section starts with a treble clef, 2/4 time, and a dynamic of *f*. It contains a instruction: "D.S. al Fine poco rit." followed by a measure of rests.

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ETUDE - APRIL 1950

Brown-eyed Dolly

BERYL JOYNER

No. 130-41024

Grade 1.

Moderato ($\text{J} = 52$)

Sheet music for 'Brown-eyed Dolly' in Moderato tempo (J = 52). The music is in common time, key signature of B-flat major. The vocal part consists of two staves: soprano and bass. The lyrics are: 'Doll - y, doll - y, Close your big brown eyes; Sleep - y, sleep doll - y, How the day - light flies!'. The piano accompaniment provides harmonic support. The piece concludes with a repeat sign and the instruction 'Fine'.

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Tomahawk Trail

+ No. 110-40084

Grade 2.

HUBERT TILLERY

Moderato

Sheet music for 'Tomahawk Trail' in Moderato tempo. The music is in common time, key signature of G major. The vocal part consists of two staves: soprano and bass. The piano accompaniment features rhythmic patterns. The lyrics are: 'Lull - a - by, R.H. lull - a - by, D.S. al Fine rit.'. The piece includes sections for '1st time' and 'Last time' with specific dynamics like 'dim. e rit.', 'p', 'pp', 'f', and 'D.C. al Fine rit.'.

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Wild Geese Flying

QUARTET ON CHORUS FOR MEN'S VOICES

Music and Words by
RAY LITTEL

STUDY - APRIL 1950

swift to sun-ty lands they fly!
 Low — the night,
 Low the night is fall-ing,-
 swift to sun-ty lands they fly!

No. 312-40026

Slow (d=68)

TENOR I
 Winds are cold; clouds are hold;
 mp

TENOR II
 mp

BASS I
 Winds are cold; clouds are hold;
 mp

BASS II
 Winds are cold; clouds are hold;
 mp

Slow (d=68)

PIANO

Flowers told to sleep a - gain; Shad - ows fall o - ver all;
 mp

Flowers told to sleep a - gain; Shad - ows fall o - ver all;

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Organ Questions

Answered by FREDERICK PHILLIPS

• Our church (Lutheran) has a divided chancel, with choir stalls on either side. Please give the proper seating arrangement, using both sides. Heretofore we have used only one side, but the membership is increasing and there isn't room to seat them without crowding. Each side will seat about sixteen. —A. E. S.

GENERALLY SPEAKING (and facing the Altar) the sopranos would be in the front rows on the right side of the chancel, with the tenors behind them on the same side. On the left side would be the altos in front, with the basses behind them. There is, however, no hard and fast rule, and if some other arrangement would give better results in your case it would be permissible.

• (1) Enclosed is a sketch of our church and the location of our electronic organ and tone box. This is our problem: the tone box is in the balcony above the organ, which is out from under the balcony just a little. If I open the crescendo pedal so that it is loud enough for me to hear it during congregational singing, the people in the back say it is entirely too loud. Would the volume be more equal if the box were more in the center of the room? Perhaps we could fix a place for the tone box in the wall back of the pulpit.

(2) I have been told that people absorb sound, therefore I supposed the larger the crowd the more volume would be needed, but from remarks I have heard on different occasions I must be wrong. I have practiced in an empty church, and then found at the service that my registration seemed too loud. —I. L.

(1) THE LOCATION of the tone box is of fundamental importance, and the firm who installed the organ should have the scientific background to determine the best location, as well as the advantage of being on the ground so that experiments could be made for best results. From your sketch we rather think the trouble lies in

the fact that the console is located sufficiently under the balcony to prevent your hearing more than a small part of the volume actually emanating from the tone box. As a result the organ is playing much louder than your own hearing suggests. To overcome this the tone box should be placed where you will receive full volume, and will thus be able to know better the effect in the church auditorium. The location behind the pulpit would seem to be quite suitable, but it should be fairly high in order to avoid discomfort to the minister. Before going to this trouble you might experiment with other locations, keeping in mind that it must be completely within full hearing at the console.

(2) It is true that people do absorb sound, but it is in an acoustical sense, and not so much a matter of volume. In an empty church there are likely to be reverberations of "echo" conditions which would be absorbed when the congregation is present. After you have located the tone box this other problem may solve itself.

• For some time I have been composing for the piano. Recently I have undertaken to write for the organ, having in mind the possibilities of the organ, but it appears that what I intend for the organ fails to meet the technical requirements of that instrument. I shall appreciate your advising me the author and publisher of a book on organ technique. —C.L.H.

WE HAVE BEEN unable to locate a text book which will supply just the sort of information needed for this work; in fact we rather feel that a practical knowledge of organ playing would be desirable almost to the point of being essential. Sufficient organ lessons to enable you to become familiar with the playing mechanism and tonal qualities of the organ would help you very materially. It is possible a book on registration would be of some value, in which case we suggest "Primer of Organ Registration" by Nevin.



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THE ART OF CHORAL CONDUCTING

(Continued from Page 15)

we have made a notable start toward becoming a singing nation. We have now in the United States a few great choirs. We have many good choirs, and we have thousands of choirs which are mediocre or less than that.

There are approximately 253,762 churches in the United States, having one to eight choirs each. There are 2,063 universities, colleges and junior colleges, in whose music education programs choirs occupy a very prominent place. In our 27,608 high schools, some of our best choirs are to be found, while in our public schools we find splendid choirs of treble voices throughout all the grades.

We may rejoice in the fact that we are earning the right to call ourselves a choral nation. Personally, my sincerest desire is to find a way to make the 90 per cent of our people who do not play instruments able to find new joy in creative expression through choral singing.

Materials are necessary for such a program. Since the war we have been developing the Westminster Choir College Library for the purpose of finding music for the touring Westminster Choir, of assisting college and high school choirs in their search for program material, and of satisfying the ever-increasing demand that continues to come from churches for music that lives and has a message for our day.

THE Westminster Choir College, in conjunction with the Theodore Presser Company, will make this music known and available to all choirs and choir conductors who are interested in such materials.

This whole adventure is exciting to me. There is not only great music, composed in the past, which still lives today, but also there is great contemporary music. In addition to making this music available, we shall, through a series of recordings, present it as sung by the Westminster Choir, with accompanying teaching plans and instructions. Orchestral conductors have long used this method.

In these various ways I hope to present the fundamentals of good choral singing.

I have been privileged to work with many choirs. For 28 years I have toured with Westminster Choir throughout the United States,

Canada and Europe, and through this touring I have discovered what kind of music gives the greatest joy to the choir member while he is singing and the greatest enjoyment to him in the future when his singing becomes a memory. I have also observed what kind of music creates in the audience an aesthetic appreciation that makes for lasting pleasure. During the past 14 or 15 years, Westminster Choir College has given about 115 concerts with the New York Philharmonic-Symphony, the Philadelphia Orchestra, and the NBC Symphony Orchestra, playing under some of the greatest conductors of our time.

In each of our performances under the baton of these inspired conductors, I have found certain fundamentals demanded.

JUST WHAT is meant by "fundamentals?" I shall be honored to present each month in ETUDE an article on choral singing. In future articles of this series I hope that I may be able to bring to you an understanding of what I mean by the word "fundamentals." I shall endeavor to do this with sufficient clarity so that the solo singer, the choir singer and the conductor may gain something of value from the discussion.

Choral singing is complex, because it requires the doing at one and the same time of many simple things. A great choir is like a beautiful tapestry where single threads of silver and gold, of crimson and purple intertwine. The beauty of the tapestry depends not alone on the strength and beauty of the thread, but also on the artist, the skill and creative ability of the weaver.

CHOIR SINGING demands the same sort of weaving. You have the intertwining of threads of vibration that convey to the listener all colors, but this intertwining the choir singer rarely hears. His problem is the perfecting of his own thread of tone. For this reason we need a conductor who can hear as well as weave these threads in tone. If the weaving is done so that all these threads, each one that make patterns that unite the performer and the listener in aesthetic realization, great art has been achieved.

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Junior clude

Rhythmgrams

By LEONORA SILL ASHTON

"I'M glad we're going to play anagrams today," exclaimed Ethel. "I think they're lots of fun." "I hope I get the most words," said Hal.

"Who said words?" asked Dick. "These are not going to be words. We are not going to do spelling today; we're going to do arithmetic. That's different."

"Arithmetic anagrams? I never heard of that," remarked Ethel.

"Well, you'll know all about it when this meeting is over. Here's what we do. I'm the leader, so I



will give you one measure of six eighth-notes. Each player takes pencil and paper (hope your pencils have rubbers, too), and writes

Opera Titles Game

By Gertrude Greenhalgh Walker

The following opera titles appear in their original form. Can you give the name of each one in its usual English form? The first one to give them all correctly (spoken or written) is the winner.

1. La Sonnambula (*by Bellini*); 2. I Pagliacci (*by Leoncavallo*); 3. Cavalleria Rusticana (*by Mascagni*); 4. Le Nozze di Figaro (*by Mozart*); 5. Die Zauberflöte (*by Mozart*); 6. Conte d'Hoffmann (*by Offenbach*); 7. La Gioconda (*by Ponchielli*); 8. Le Coq d'Or (*by Rimsky-Korsakow*); 9. Il Barbiere di Siviglia (*by Rossini*); 10. Le Rossignol (*by Stravinsky*).

down as many different combinations as you can think of, by changing some of the eighth notes into sixteenth notes (see example)."

"Ready? The game is to see who can get the most patterns, with an extra point for each pattern that no one else thought of. Time is up in ten minutes. GO!"

After that, the room was very quiet for a while and at the end of ten minutes Dick announced, "Time's up."

There were sighs of relief as each one picked up his paper. "Now," said Dick, "You don't name your patterns, you clap them." Each one clapped his patterns as the others checked off their lists.

That was certainly a good work-out," enthused George.

"Let's play Rhythmgrams again at the next meeting," said Helen, "I think I can win the next time."

sky); 11. Der Rosenkavalier (*by Richard Strauss*); 12. Il Trovatore (*by Verdi*); 13. La Traviata (*by Verdi*); 14. Götterdämmerung (*by Wagner*); 15. Der Freischütz (*by Weber*).

Answers to Opera Title Game

1. The Sonnambulist (The Sleep Walker); 2. The Player; 3. Rustic Cavalry; 4. The Marriage of Figaro; 5. The Magic Flute; 6. Tales of Hoffmann; 7. The Joyful One; 8. The Golden Cockerel; 9. The Barber of Seville; 10. The Nightingale; 11. The Knight of the Rose; 12. The Troubadour; 13. The Stray Cat; 14. The Duke of the Godesburg; 15. The Free-shooter, or the Enchanted Hunter.

Busy Debussy

YES, Debussy (1862-1918) kept himself very busy, as it takes a long time to compose and orchestrate a large work, such as a symphony. Debussy did not seem to enjoy writing symphonies as much as "symphonic poems," which resemble symphonies in some ways, but they are of irregular form and usually attempt to tell a story or describe something.

A partial list of Debussy's symphonic poems and other large com-



Claude Debussy

positions includes the following: *Printemps* (Springtime) for orchestra; *Prelude to the Afternoon of a Faun* (this he calls a symphonic eclogue; a faun was a character in Roman mythology, half human with pointed ears and

goat's feet); "The Sea," which he describes as Three Symphonic Sketches for Orchestra; *Rhapsody* for clarinet and orchestra; *Berger Héroïque* for piano and orchestra; *Fantaisie* for piano and orchestra; "Three Nocturnes for orchestra"; the opera *Pelléas et Mélisande* (which he calls a lyric drama); the cantata "L'Enfant Prodigue" ("The Prodigal Son"). Besides these large compositions he wrote over fifty songs and over sixty piano pieces, also pieces for other instruments, including a *String Quartet*.

Yes, that kept him busy. Yet he did more. He found time to write over fifty articles about music for various magazines, and to edit quantities of music of other composers for a publisher. He edited the complete works of Chopin, the Sonatas for Violin and Piano by Bach, he transcribed, among other things, Schumann's "Six Variations in Canon Form"; Saint-Saëns' Second Symphony; and the Overture to Wagner's opera, "The Flying Dutchman." Besides these, he arranged several concert positions for two pianos.

Yes, Debussy was busy!

The Mute —Soft-Pedaling the Instruments

MANY instruments require the help of some mechanical device to enable the performer to produce a softer than normal tone. You know your piano has a special pedal for this, which is usually called the soft pedal. This pedal does its job in two ways, depending on the type of piano on which it works. On grand pianos the pedal shifts the entire keyboard a wee bit so that the hammers hit only two of the three strings of each tone. On upright pianos the pedal shifts the hammers nearer the strings so that they give a gentler tap on the wires. Other instruments have other methods of controlling the volume of tone.

On the violin and viola, and also the cello, the mute, or *doublon* is frequently used; it is used less frequently on the double bass. The violin mute, as those of you who play the violin know, is a small three-pronged device, usually made of

wood, which is clasped on to the instrument's bridge. When the entire violin section of a symphony orchestra is muted, the effect is very noticeable.

The tone of the brass instruments is usually made softer by means of a pear-shaped mute of wood or metal, which is inserted into the bell of the horn. In the case of the French horn, the player sometimes puts his hand in the bell instead of inserting the mute.

The wood wind instruments do not use mutes, as no satisfactory type has been invented, and their tone, being more controllable, does not require an artificial mute.

Drums can be muted, or *muffled* by placing a piece of cloth over the drumhead. The sticks can also be changed to softer knobs for certain effects.

The next time you see an orchestra perform, look for the mutes, then listen carefully for the muted tone.

JUNIOR ETUDE CONTEST

Junior Etude will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A—15 to 18 years of age; **Class B**—12 to 15;

Class C—under 12 years.

Names of prize winners will appear on this page in a future issue of the **ETUDE**. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which you enter on upper left corner of your paper and put your address on upper right corner of your paper. Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

Essay must contain not over one hundred and fifty words and must be received by **JUNIOR ETUDE, BRYN MAWR, PENNSYLVANIA**, on or before the first of May. No essay this month. Puzzle appears below.

NOTICE: As there was no contest in December there are no December results this month.

Festival Puzzle

THE INITIALS of the following, when correctly arranged, will spell the name of a festival that comes this year in April. (*Answers must include all the words.*)

1. A sacred song.
2. A form of piano touch.
3. A term meaning to become slower gradually.
4. A faint reflected sound.
5. A musical study to develop skill.
6. The correct name of the kettle drums.

Dear Junior Etude:

I take piano lessons for several years and my ambition is to be a musician. I would like to hear from other music lovers.

Helen Alexander (Age 13),
North Carolina.



Boys' Recital, Centerville, Tenn.

Ivan Harber, Richard Warren, Nicholas Damico, Wayne Pace, David Lynn, Curtis Brown Jr., Walter Will Murphy, Jimmy Harber, Travis Nickell, Gary Harber, Jimmy Warren.

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"Alfredo's Dream" (Tchaikovsky)	Philadelphia Orchestra—Leopold Stokowski, Conductor	"Symphony No. 5" (Beethoven)
"Stephano No. 3" (P. Dvorak)	Philadelphia Orchestra—Leopold Stokowski, Conductor	"Symphony No. 6 in B Major"
"Stephano No. 3" (P. Dvorak)	Philadelphia Orchestra—Leopold Stokowski, Conductor	"Op. 71" (Prokofieff) (Third)
"Philadelphia Symphony—Ode to Joy"	Philadelphia Orchestra—Leopold Stokowski, Conductor	"Philadelphia Symphony—Ode to Joy"
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THE CHANGING VOICE

(Continued from Page 17)

inefficient. To be strengthened and enriched they need amplification and "coloring." These improvements are effected through the agency of the chest, the nose, the sinuses and the mouth, the action of which may be compared to the sounding board of a violin.

Mr. William Ripley Dorr, founder and conductor of Saint Luke's Choristers, Long Beach, California, permits the continued use of the changing voice, but only with careful restrictions. He says that "without a single exception every boy soloist I have developed and carried through the change has had a mature voice of exceptional

quality, and I have never had a boy stay with the choir in the counter-tenor section who has not had a useful voice when it settled."

The reference to counter-tenor voices raises a question of terminology. The terms alto, male alto, counter-tenor, acute tenor, mezzo-soprano, and contralto are all appellations for the voices which sing in the range between soprano and tenor. Some choirmasters draw fine lines of distinction between these terms for use in their own choral groups, especially when their boys sing in many divided parts. The counter-tenor voices developed by Mr.

Dorr may be observed by listening to recordings of the Saint Luke's Choristers.

MR. PAUL ALLEN BEYMER, who has had much experience with boys' voices through his summer school choir in Ohio, takes a very practical attitude toward the matter of resting the voice. He says, "I can see no more reason for a boy ceasing to use the muscles necessary in singing during his adolescent years than to have him stop playing baseball and basketball to rest his arm and leg muscles." He speaks of the immature voices he has known to have been used through the change. "In two cases," he says, "the boys continued alto up to 19 years of age and have since become splen-

did baritone soloists."

Some choirmasters, however, most emphatically state that a changing voice should be rested for several years. This opinion at one time was general among English choirmasters, and still persists in many quarters. Its proponents deserve a hearing.

Such a one is Mr. Harald Hedding, musical director of the famous Vienna Choir Boys. Mr. Hedding believes that the boy may sing right up to the time the voice changes, without any restriction whatever, but that when the change sets in the fixes that time at age 14) the voice should rest until after the age of 17, lest the vocal cords be injured through exercise or strain. He believes that only about five (Continued on Page 63)

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Violin Questions

By HAROLD BERKLEY

STUDY BOOKS ON BOWING

J. S., North Dakota. Not very much has been written on the technique of bowing—not much, that is, of real value. "Practical Violin Study" by Frederick Hahn has some very useful hints from which an intelligent reader could well benefit. This also applies to "The Art of Bowing" by Paul Stoeving, which, however, in spite of some very good exercise, is rather old-fashioned. The first Book of Carl Flesch's "Art of Violin Playing" contains a great deal that is valuable on the subject. But I am inclined to think you will find that my own book, "The Modern Technique of Violin Bowing," has the most detailed analysis of the present-day method of handling the bow.

NOT A STRADIVARIUS

Miss D. C. A., Iowa. Stradivarius never branded his violins—he was altogether too great an artist to disfigure his work in such a way. So there is no possibility your violin is a Strad. Many very inferior copyists spelled the name with a U instead of a V and used a long S for the first S in Cremonensis. If you wish to have the instrument appraised you should send it to one of the firms that advertise in ETUDE.

VIOLIN FROM VIRGINIA MOUNTAINS

D. A. C., Virginia. There is little likelihood that the violin which has just come down from the Virginia mountains is a genuine Nicolo Amati. There are few genuine Amatis in existence, but there are many thousands of imitations. If the violin has, as you say, a fine tone, it might be well to have the instrument appraised. It may turn out to be one of the better imitations.

BOHEMIAN VIOLIN

A. C., New York. Your violin, I think, is a factory-made Bohemian product made for export to America. The words "Special Model" and "Paganini" indicate its origin. It is probably worth about \$50.

FOR APPRAISAL

L. H. M., Arizona. I would suggest that you send your violins for appraisal either to Wm. Lewis & Son, 30 East Adams Street, Chicago 3, Illinois, or to Kenneth Warren, 28 East Jackson, Chicago 4. You could rely completely on the appraisal you would get from either of these firms.

TRILLS IN RODE CONCERTO

Sister M. E., Illinois. I'm afraid I don't quite understand your questions regarding the trills in the 7th Concerto of Rode. The way they are printed on the page gives the clearest possible indication of the way they should be performed. When a short trill is preceded by an appoggiatura, the appoggiatura should receive the accent, for it is the first note of the trill. For a trill on a sixteenth note, most players are content with a single-beat trill; it calls for good fingers to make a double beat on so short a note.

VIOLIN EXPERTS

Mrs. F. D. H., California. There are two fine violin experts in San Francisco, Mr. Paris Brown and Mr. Eric Lachmund. I am writing this in a little Maine village, and the addresses of these men are not immediately available to me; but I have no doubt you could find their addresses in a San Francisco telephone book. Either of them could give you a completely reliable appraisal on your violins.

FICTITIOUS LABEL?

Prof. A. F., Rep. of Panama. Thank you for your comments on the answers in the Questions column of the June ETUDE. I had not overlooked the fact that the label "Jacques-Bocquay d'Argenteuil" might be intended to mean "Jacques Bocquay Rue d'Argenteuil a Paris." But as there was so much misspelling both of the name and of the street, I inclined to the belief that the label was fictitious. Though it is just possible that my correspondent misread it. I mentioned both possibilities in my recent answer to your letter.

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HOW I PLAY THE 'CELLO

(Continued from Page 18)

of the string. The richest, most powerful tone may be obtained by the proper speed of the bow. Actually, there is no more reason for pushing into the string than there is for a singer to push on his vocal cords.

On the other hand, there is the danger of playing too softly, too superficially. This results from not going deeply enough into the string. There is no contradiction involved here. Pressure must be sufficient for a full tone, while permitting the strings to vibrate freely. How this rightness is to be achieved depends upon individual physical equipment and cannot be set down in general counsels.

ANOTHER THING to remember is that, in drawing the bow, the start and the finish

of any given forte or piano must be of exactly the same intensity. Uniformity of tonal quality is secured by keeping the bow exactly parallel to the bridge.

The development of left-hand technique is another of those points which are too highly individualized to permit of general counsels. No two 'cellists have exactly the same hands or exactly the same problems! Again, though, there are a few hints from which any 'cellist can profit. Scale practice is excellent, because of the fluency it provides. A perfect scale is the most difficult thing to play well.

In playing scales, the higher I go, the closer I bring my left shoulder to the 'cello, always moving both shoulder and arm in circular motion. What actually happens is that you need a longer reach as you go higher on the strings; and you get it by lengthening your arm in the motion described. Don't be afraid to move! Immobility of body is risky, since it takes the fingers from the strings and thus kills vibration.

In my own work, I have found proper breathing of importance. From the interpretative, rather than the technical point of view, the time of your breathing can assist you in a phrase. There is a phrase in the Schumann Largo, for example, where I want to produce

a tone of dreamy quality. In approaching this particular passage, I find that by holding my breath throughout the phrase, I can obtain the tone I wish. This may be a completely personal idiosyncrasy—but, still, I mention it as a possible guide to others.

I ADVISE all 'cellists to learn to play the piano—before they approach their own instrument, if possible. The piano offers the best facilities for becoming accustomed to tone-relationships and harmonies, through its fixed notes. When you want A on the piano, you look at it and there it is. When you want A on the 'cello, you have to manufacture it.

General musical development, after all, is the soundest reason for study. You learn the 'cello, yes—but why? To make music, of course! That is a good thing to keep in mind. It will help you to remember that speed and technical ability are at the service of your

musicianship. Develop yourself, not as a pair of hands, but as a musician. Your thoughts, your ideals are as important to your musical development as the actual subjects you study.

I believe that a sound knowledge of harmony and counterpoint is essential to 'cello mastery. Not all students realize how greatly an understanding of harmonic structure helps with interpretation. One inclines to think that "interpretation" grows solely out of "feeling." But technical control is needed to execute the "interpretation."

It is not easy to put one's philosophy into a few words, but earnestness and consecrated devotion to music best express what I mean.

I am delighted to see the general upswing of interest that has grown around the 'cello in the past years. Today, more people want to hear this noble instrument, and, as a result, more youngsters are devoting themselves to it. The 'cello will have even fairer life-prospects when it is correctly approached.

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YOUR VOCAL PROBLEM

(Continued from Page 19)

in quality. I cannot criticize your teacher's method as I do not know what method of study he uses, but as a baritone, after four years of study, you should be able to sing from a low G to a high A-flat with reasonable ease and good line, which is the most important part of voice study—to have a good singing line, an even singing line. Further study is advisable as you are still a young man and you should allow yourself at least one more year to judge for yourself whether you are making progress. I believe it takes a certain amount of self-knowledge and an understanding of your own voice to know whether you should continue with your present teacher after that length of time.

- Is there any proven way to blend the "false voice" with the higher register, without a break?

THERE IS NO such thing as a "false voice"; or I should say a false voice should never be used as it is caused by improper use of throat muscles which is very dangerous for the human throat. You probably mean a "mezzo voce" which is a "half voice," but a true voice. Through proper training this should consist of exactly the same line as you would use when singing normally in any register.

- I would like to know what really is a baritone voice? How are the vocal organs developed in a baritone? Are they large and heavy?

THE DIFFERENCE in voices, as far as tenor, baritone or bass is concerned, is judged not by range but by timbre. A baritone's timbre usually is, and should be, thicker and broader than that of a tenor, and a bass's even more so. Range actually has nothing to do with it.

The vocal organs of a baritone are developed the same as in any other type of singer. Usually the vocal chords of males are of the same thickness, varying, of course, with the structure of the individual. The larynx and vocal chords of the female are thinner and finer.

- Who can examine the larynx as to its development and perfection?

IT IS NOT necessary to examine the larynx to know whether you are developing in the proper way. It is only by listening and being able to sing better and easier that you know your larynx is developing. A good singing teacher and not a doctor would be able to tell that.

- Has a baritone two or three resonances?

NO. There should be only one resonance if the singer is singing properly. The different resonances in human beings are caused by the differences in the physical structure of each individual.

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PROOF OF THE PUDDING

(Continued from Page 24)

relaxation; and of course I had to compile primitive, exact practice schedules to stimulate routine homework.

Although I insisted (quite persistently) on the students' counting aloud, I knew that this would help but would not insure good rhythm; so, beside giving simple rhythmic away from the piano I had students "conduct" with one hand while the other hand played simple exercises or rhythmic patterns. (This conducting is always done by waving the pattern of a lying-down figure $\frac{1}{2}$ with a free, well-coordinated arm and hand.) This proved a wonderful relaxer.

I was often driven to despair trying to secure relaxed, free-flowing bodies and arms from the players. Sometimes I even asked the student to thumb his nose in rhythm with his left hand, while the right played! One attractive girl refused to do this because it wasn't "nice" . . . Nice or not, I insisted. It worked like a charm and her playing promptly improved fifty per cent!

The only disadvantage of class piano training is that individuals are skimmed in time at the piano. This is much reduced if the group is small. Yet, even in a large class

a surprising amount of individual attention can be given if the teaching is vital, concentrated, and carefully planned; and an amazing amount of material and technical and musical points can be exposed in a single class session of piano teaching.

ONE SESSION'S PROGRAM

Here, for example, is the program covered at one class:

—Some "Thinking Fingers" drills with four students at the pianos,
—The Chromatic Scale is slow and rapid patterns,
—Relaxation drills given with entire class standing.

—A "how to study" exposition of the Chopin Nocturne in C-sharp Minor and Waltz in A-flat Major (from "Your Chopin Book"). Students were to choose one of these for study to be accomplished the following week.

—A thorough lesson on the Chopin Mazurka in B-flat Major played by a class member.

—Ten students had brief lessons on their "Sight-Reading" pieces, i.e., parts of a Mozart Sonata; Mozart's Rondo in D Major; Beethoven's "Little" Sonata in G Major and Für Elise; three Elizabethan harpsichord pieces; a Scarlatti minuet; a Bach aria; a Strauss waltz, and two Kalilevsky pieces for children.

Surely this is an all-inclusive list! No private pupil could cover so much musical ground in months of study.

AGAIN, I recommend piano teachers to experiment more boldly with group lessons for youngsters and oldsters of all ages and grades. I am sure that the musical results of group training are at least on a par with private instruction, and I know that the financial rewards are greater. Why not give it a try?

Just remember that you must discard the old, haphazard private lesson procedure. It won't work with group. Plan explicitly for the class. Don't let anyone get bogged down at the piano; rotate players every few minutes. File out comments and questions to the class at large.

Their participation is essential; they must criticize, conduct, suggest. Students play technique, sequences, harmonies, and dynamics together while others write scales and chords on the blackboard. Above all, don't be too finicky. Try to instill in your piano class pupils sound technical and musical principles. Then be willing to let it go at that.

Class techniques are so flexible that each teacher may devise his own recipes to fit the age, size and grade of his groups. You can add almost any vitamin-like technical ingredients with solid musical elements. Stir together with enthusiasm and imagination, bake slowly and steadily, flavor with a dash of humor, and you will produce a delectable, health-giving, and heart-warming dish. But be sure first, that the fire is lighted and the oven is good and hot.

THE END

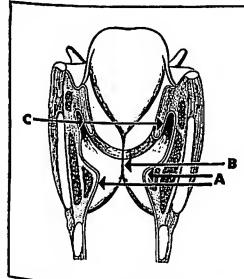
THE CHANGING VOICE

(Continued from Page 56)

out of 100 voices may safely be used during the change.

It may, however, occur to the reader that a normal, active boy of 15 to 17 years of age is hardly likely to rest his voice. He roots for his high school team, shouts at moments of excitement, calls loudly across the schoolyard—in short, he abuses his voice upon the slightest provocation. The same vocal apparatus which produces the shout or the scream is used for the singing voice, and is thereby subjected to greater violence than singing ever demands of it.

ALTHOUGH the average boy's voice undergoes the change during ages 14 to 17, there are so many exceptions to this rule that it must



A—vocal cords; B—glottis;
C—false vocal cords.

be recognized that the physical development of each individual boy is the determining factor.

This point is made by Mr. E. H. Barnes, who for many years trained the boy choristers at the

College of S. Nicholas, outside of London, and now is assistant choir-master at Westminster Abbey. Mr. Barnes says that he sang soprano in the Westminster Abbey choir until he was 15, and that his voice did not settle into tenor until he was 18 or 19 years old. He has observed boys in many public schools, where singing forms an important part of the curricula, who have continued to sing through the "break" without bad after-effects.

This observation, of course, pertains to English boys, which brings up the interesting question of race and nationality in relation to our problem. It has often been said that English boys possess milder voices than American boys, and are therefore more readily trained in the use of the singing voice. However, the Reverend William J. Finn, C.S.P., founder of the Paulist Choristers of Chicago, states in his book, "The Art of the Choral Conductor," that he finds no difference in the boy voice problem among various races and nationalities. The same training begets the same results, and the same vocal attributes are found everywhere.

Regarding the use of the changing voice, Father Finn says: "The fear is sometimes expressed that irreparable damage may be done to the larynx if an adolescent boy be allowed to sing while his throat is conforming and reforming itself to the acoustic physiology of adult intonation. But experience proves abundantly that if a proper system be followed, no injury results. On the contrary, some excellent tenors and basses—(Cont. on Page 64)

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